

A photograph of George W. Bush, dressed in a dark suit, walking down a set of stairs. He is looking back over his shoulder with a serious expression, his right hand raised in a gesture. The stairs have a blue railing. The background is a plain, light color.

the village **VOICE**

Barrett:
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Caroline's
Daddy?

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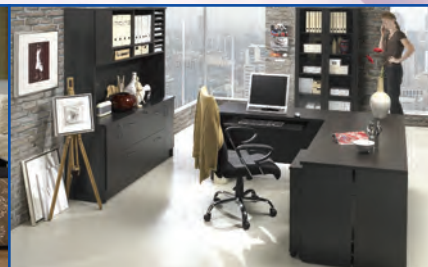
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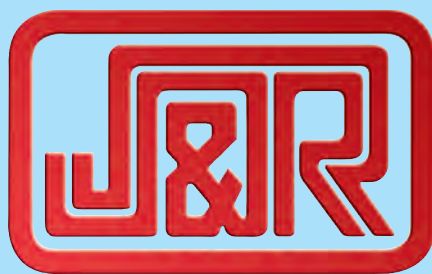
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MAIN EVENT SCHEDULE



EVENT	DAY	DATE	TIME	BUY-IN + ENTRY	DESCRIPTION
Event #1	Tue	Jan 13	11am	\$350 + \$50	Deep Stack No Limit Hold'em - Day 1A
	Wed	Jan 14	11am	\$350 + \$50	Deep Stack No Limit Hold'em - Day 1B
	Thu	Jan 15	2pm		Day 2
	Fri	Jan 16	2pm		Day 3 - Final
Event #2	Thu	Jan 15	11am	\$500 + \$60	No Limit Hold'em
	Fri	Jan 16	2pm		Day 2 - Final
Event #3	Fri	Jan 16	11am	\$750 + \$60	No Limit Hold'em
	Sat	Jan 17	2pm		Day 2 - Final
Event #4	Sat	Jan 17	11am	\$1,000 + \$90	No Limit Hold'em
	Sun	Jan 18	2pm		Day 2 - Final
Event #5	Sat	Jan 17	1pm	\$350 + \$50	Pot Limit Omaha - High
Event #6	Sun	Jan 18	11am	\$260 + \$40	Ladies No Limit Hold'em
Event #7	Sun	Jan 18	12pm	\$260 + \$40	Limit Hold'em
	Mon	Jan 19	2pm		Day 2 - Final
Event #8	Mon	Jan 19	11am	\$350 + \$50	No Limit Hold'em
	Tue	Jan 20	2pm		Day 2 - Final
Event #9	Tue	Jan 20	11am	\$500 + \$60	Deep Stack No Limit Hold'em - Day 1A
	Wed	Jan 21	11am	\$500 + \$60	Deep Stack No Limit Hold'em - Day 1B
	Thu	Jan 22	2pm		Day 2
	Fri	Jan 23	2pm		Day 3 - Final
Event #10	Tue	Jan 20	1pm	\$260 + \$40	Seven Card Stud
Event #11	Thu	Jan 22	11am	\$2,000 + \$150	No Limit Hold'em
	Fri	Jan 23	2pm		Day 2 - Final
Event #12	Thu	Jan 22	12pm	\$350 + \$50	Seniors - (50 and up)
Event #13	Fri	Jan 23	11am	\$2,000 + \$150	H.O.S.E. - (8 hand rotate)
	Sat	Jan 24	2pm		Day 2 - Final
	Sat	Jan 24			SUPER SATELLITE DAY
Event #14	Sun	Jan 25	11am	\$3,000 + \$200	Borgata Winter Open Championship - Day 1A
	Mon	Jan 26	11am	\$3,000 + \$200	Borgata Winter Open Championship - Day 1B
	Tue	Jan 27	11am		Day 2
	Wed	Jan 28	11am		Day 3
	Thu	Jan 29	11am		Day 4 Final
Event #15	Mon	Jan 26	2pm	\$500 + \$60	No Limit Hold'em
Event #16	Tue	Jan 27	3pm	\$350 + \$50	No Limit Hold'em



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Illustration by Tim O'Brien

Referred to from Getty Images/Alex Wong and Saul Loeb

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Paul Quitoriano

CLICK PICK



Photos of
No Pants Day 2K9
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'SAY WHAT?'

READER COMMENTS FROM VILLAGEVOICE.COM

**'Tubesteak. Johnson.
Manwurst.'**

—BILLY JOE ON HIS FAVORITE WORDS FOR "PENIS." AT LA DAILY MUSTO

TOP 5 ONLINE

THE MOST-READ STORIES ON VILLAGE VOICE.COM FOR JANUARY 7-13, 2009

1

Perez Hilton

Michael Musto interviews the (other) gossip blogger.

2

Savage Love

My boyfriend is an ugly fatty—help!

3

Obama's Black Widow

Hentoff on the National Security Agency.

4

Nat Hentoff's Farewell Column

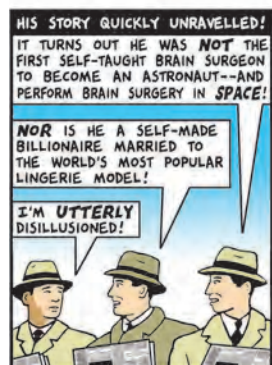
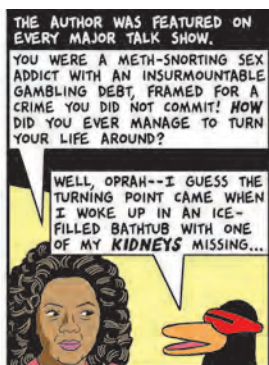
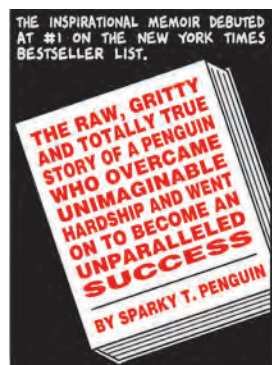
After half a century, he says goodbye to the *Voice*.

5

My Brother the Slumlord

Elizabeth Dwoskin on a very public family feud.

THIS MODERN WORLD BY TOM TOMORROW



VOICE Mail

Twisted sister

Re Elizabeth Dwoskin's 'My Brother the Slumlord' [January 7-13]: I was horrified and appalled to read Dwoskin's twisted character assassination of Dr. Amy Neustein. How did exposing a slumlord and trying to be a voice for people living in deplorable conditions turn into a "kill the messenger" saga against Dr. Neustein?

Obviously, Dwoskin has no compassion for the tenants. Instead, she jumped on this story to write a biased and damning article against a person who had the courage to expose this dire situation. This is not journalism, or maybe it is journalism at its worst. All activists and just plain good people need to take heed. Don't ever allow yourself to be interviewed by Elizabeth Dwoskin. Truth is not her agenda.

Claire R. Reeves

President/Founder

Mothers Against Sexual Abuse

HUNTERVILLE, NORTH CAROLINA

I'm curious: If the landlord in the story had been, say, a devout Catholic rather than an Orthodox Jew, would Ms. Dwoskin's opening sentence have read "...a message about her brother, a devout Catholic who owns a number of buildings..."? Somehow, I think not.

Lenny Goldstein

BROOKLYN

Subsidizing the Yanks

Tom Robbins's 'Mayor Mike and the Yanks: How Suite It Is' [January 7-13] was a home run!

Citizens should just say no to using public funds for any new major sports stadiums. In ancient Rome, the government attempted to curry favor with the masses by offering free bread and circuses. Today, we have sports pork.

How sad that voters are continually asked to pay for new stadiums. The only real beneficiaries of these expenditures are team owners and their multimillion-dollar players.

It is impossible to judge the amount of new economic activities that these so-called public benefits will generate. Between selling the stadium name, season sky boxes, and reserved seating, cable, television, and radio revenues, and concession refreshment and souvenir sales, along with rental income from sports, rock concerts, and other commercial events, it is hard to believe that the Yankees and Mets owners couldn't finance their new stadiums by themselves.

Professional sports shouldn't qualify for government subsidy. Scarce taxpayer funds are better spent elsewhere. Team owners should have floated their own bonds or issued stock to finance new stadiums. Please don't pick the pockets of

taxpayers for even more.

Larry Penner

GREAT NECK, NEW YORK

Hentoff

Re Nat Hentoff's 'Farewell Column' [villagevoice.com, January 6]: Heartfelt column from a lion of American journalism. The VV just lost its voice.

Daniel Buck

VIA INTERNET

I've been reading Nat Hentoff for over 30 years. I discovered *The Village Voice* in the library of my midwestern college and read it, religiously, for years. Nat is a gifted writer and a keen observer of American life. He has been an inspiration to me and always will be.

Charles Ferruzza

VIA INTERNET

And yet another reason to continue reading the *Voice* is picked off. I was a fan even before Mr. Hentoff took the time in the late '80s to respond to a letter of indignation I'd written regarding a First Amendment issue. I recall fondly his sensible, rational affirmation of my own heated, sputtering outrage.

Teresa Ridley

VIA INTERNET

I'm ambivalent: I don't know whether to praise Nat Hentoff or to excoriate the cow-pie-for-brains who fired him.

Mac Brachman

VIA INTERNET

I will miss your column terribly. Hopefully, the corporate hacks who own this paper will sell to someone with a brain and/or a conscience.

Bill Callahan

VIA INTERNET

Those poor, poor hipsters

Re Roy Edroso's 'Today's Real Estate Schadenfreude' [villagevoice.com, January 8]: These are the real victims of the housing downturn: poor, poor folks who own \$850,000 of property and are forced to wear goatees to save money on razors.

T.P.

VIA INTERNET

Letters Policy

We welcome letters to the editor. Letters should include writer's name, address, and daytime telephone number for confirmation. Please note that all submissions become the property of the *Voice* and may be edited for length or clarity.

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I Pick the Oscar Nominees

You read it here first! You'll be all chirpy and happy! **BY MICHAEL MUSTO**

THE EFFECT OF THE RECESSION ON THE UPCOMING OSCAR NOMINEES IS . . . ABSOLUTELY NADA! THE TOILETY ECONOMY HAS HAD NO IMPACT WHATSOEVER ON WHICH MOVIES WILL BE HONORED BY THE ACADEMY—AND ISN'T IT REFRESHING TO FINALLY READ SOMETHING WHERE THE ANGLE ISN'T "HOW THE SPIRALING MARKET AFFECTS BLAH, BLAH, BLAH"? (BUT PLEASE RECYCLE THIS PAPER AFTER YOU PUT IT DOWN.)

Regardless of dropping real estate values, it was a great year for feel-good movies about the Holocaust, the assassination of a gay politico, and faraway torture. You left all chirpy and happy, if mildly soiled, and you'll be even more uplifted (*and soiled*) after reading this column, my annual spot-on predictions for the all-important, yet somehow quite meaningless, nominations.

So here are my two cents. (Relax, it's just an expression.) The nominees will be:

BEST PICTURE

Slumdog Millionaire (Given its almost-fell-through-the-cracks history, this became the little movie that could—*Little Miss Sunshine* with excrement.)

Milk (A vote against this is a vote against gay marriage—even if Milk himself wasn't exactly the best husband.)

The Curious Case of Benjamin Button (Hollywood loves the idea of someone who looks younger as he gets older. And though the effortful epic spouted such homilies as "Be yourself" and "Nothing lasts," it also included more profound thoughts like how we all start out and end up in diapers.)

The Dark Knight (A superhero dirge that drilled into the nation's psyche, especially since the real-life dramas of mother-pusher Christian Bale and "accidental OD"-er Heath Ledger added to the depressing stew.)

Frost/Nixon (It brilliantly shows how Cynthia Nixon finally came to admit she was wrong.)

BEST ACTOR

Sean Penn, *Milk* (You know what they say: Big nose, big chance at Oscar.)

Mickey Rourke, *The Wrestler* (The character may be "an old, broken-down piece of meat," but not Mickey, who delivered a transcendent comeback performance—and he loves his dogs. Staple the nomination certificate to his battered forehead right now.)

Frank Langella, *Frost/Nixon* (Thank God they used the original Broadway cast and not Roz Russell!)

Richard Jenkins, *The Visitor* (The movie was patronizing and dull, but he's a charmer and looks like Bob Newhart.)

Clint Eastwood, *Gran Torino* (A far more potent car flick than *Herbie Fully Loaded*. Clint added both cuteness and gravitas with every rasp—and he "sings," too!)

BEST ACTRESS

Anne Hathaway, *Rachel Getting Married* (She made the sociopathic nightmare totally lovable. I rooted for her over all the normal people.)

Meryl Streep, *Doubt* (Just guessing she'll get the nod for this and not *Mamma Mia!*)

Angelina Jolie, *Changeling* (The last time she was in a mental institution, she won an Oscar. Hollywood itself would be crazy to keep punishing her for being a celebrity.)

Sally Hawkins, *Happy-Go-Lucky* (A charming performance that only annoys when it's supposed to—and she was once on *Little Britain*.)

Kate Winslet, *Revolutionary Road* (We've long known it's her year. The fact that the movie turned out to be no good can't stop that.)

BEST SUPPORTING ACTOR

Heath Ledger, *The Dark Knight* (The rare actor whose Oscar chances didn't die when *he* did. Even if he loses, it'll be all about him, so they might as well give him the award.)

Josh Brolin, *Milk* (He made the crazed killer seem almost human. I'm talking about his performance in *W!*)

Philip Seymour Hoffman, *Doubt* (Even with his manicured nails, you couldn't tell if he was guilty.)

Dev Patel, *Slumdog Millionaire* (Oscar's final answer will be, "We have no idea who you are, kid, but you're nominated!")

Robert Downey Jr., *Tropic Thunder* (They need to include some black people.)

BEST SUPPORTING ACTRESS

Viola Davis, *Doubt* (Her big scene was weirdly shot outdoors, but this was another guaranteed nomination role even before filming started.)

Amy Adams, *Doubt* (She was very effective as the habit-former who sees all—mostly from indoors—but doesn't know what to make of it.)

Smiling his way to a nomination?



Focus Features

Penélope Cruz, *Vicky Cristina Barcelona* (She talks Spanish; she soars like a *pajaro*.)

Marisa Tomei, *The Wrestler* (Touching as a stripper with ethics, if not with clothes.)

Kate Winslet, *The Reader* (They're pushing her for supporting, and the voters are that stupid. It's her year, remember?)

In other podium-storming developments, did *Bride Wars* purposely have its premiere the same night every critic in town would be busy at the New York Film Critics Circle Awards? I have no idea because I was at the latter event, too, catching up with my whip-smart old friend **Jenny Lumet**, who won Best Screenplay for that other Anne Hathaway bridal romp, *Rachel Getting Married*. "Will there be a sequel called *Rachel Getting Divorced*?" I asked Jenny wittily. "Maybe *Rachel Stealing a Car*," she played along—though I told her the whole series should definitely end with *Rachel Getting Buried*.

Jenny admitted she didn't even write two of the speeches in the film, but she won't hand out pieces of all her awards to those who did. "I'm telling people I wrote every fucking word!" she comically exulted as I cheered her on.

Sally Hawkins won the critics' Best Actress award all by herself and cracked to me about her growing pile of honors: "I'm going to have to strap them to my back. Or maybe put them on wheels and pull them. It's a heavy load to bear, but I can handle it. It's good to know they're solid, not some Easter egg that will crack!" Not to bring her down, but I told Hawkins her mom had just urged me to rent *Fingersmith*, in which Hawkins plays "a lesbian Victorian body stripper." "I do play a lesbian," said the actress, squirming, "but not a stripper." Later, I realized that by "body stripper," mom probably meant "pickpocket." Ah, the culture wars.

Josh Brolin stole my heart with his acceptance speech—the famous one where he trashed **Russell Crowe** and **Ben Brantley** in a hungover-sounding monotone, getting even more bizarrely worked up when he said Sean Penn will win the Oscar because he smiles a lot for a change!

At the Golden Globes, Sean wasn't smiling—or even there—when he lost to Mickey Rourke (who was the night's most sincere and likable presence, which says a lot). But Hawkins picked up another trophy and got super-weepee and flustered about it, no doubt wondering how she was going strap one more prize onto her pushcart.

The rest of the show was basically amateur night, with highlights like **J.Lo** shrieking, "Hello, mamma talking, mamma talking," and **Miley Cyrus** saying a nomination "has been a dream of mine forever." The creature is all of 16 years old!

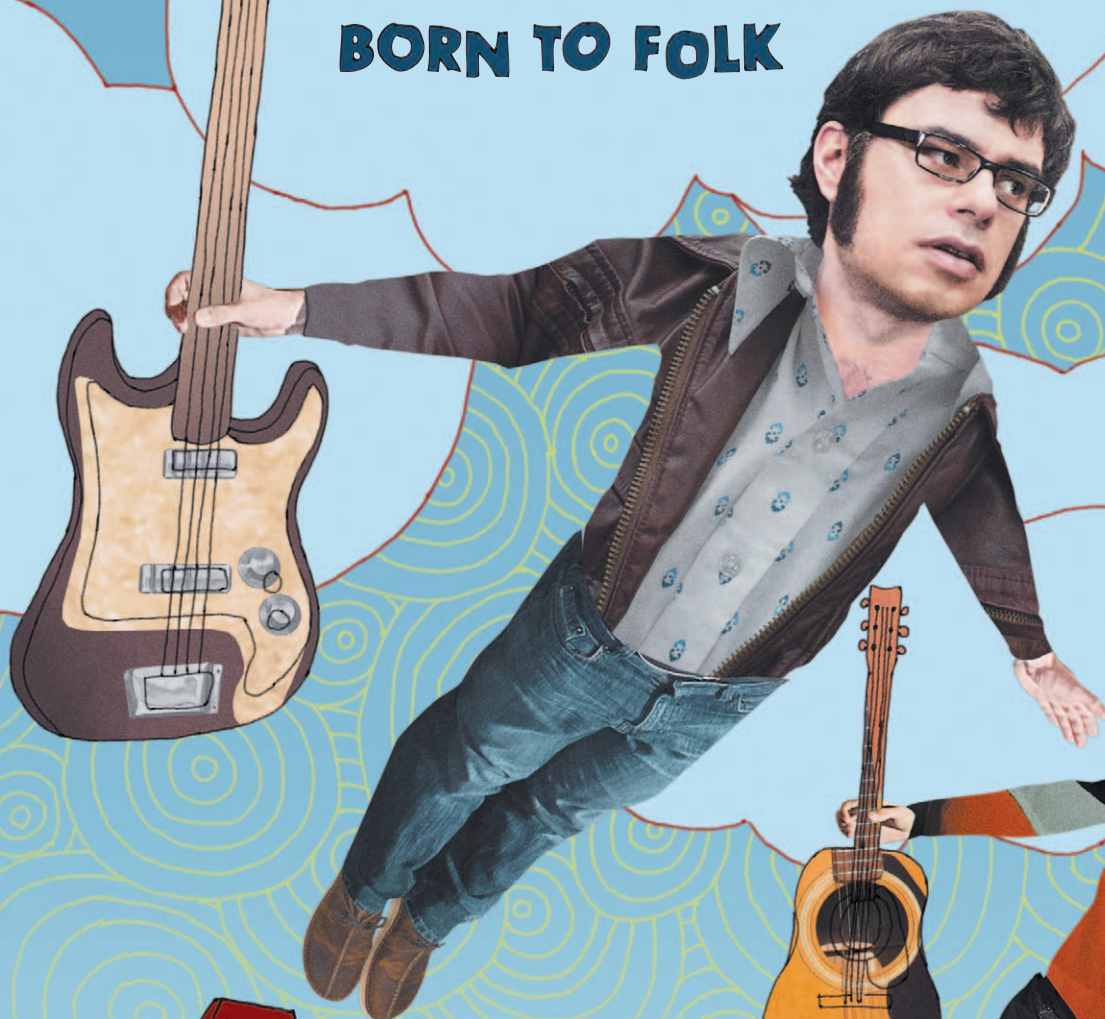
Unshockingly, there were tons of coke references, especially when several stars seemed to be rubbing their nostrils in the audience. **Robert Downey Jr.** looked like he came straight from a crack house souvenir shop, and after **Colin Farrell** sniffled and explained, "I have a cold. It's not the other thing it used to be," half the room could have easily gotten up and said, "With me, it is the other thing it used to be." Of course, the voters themselves must have been coked out of their minds to think the inconsequential *In Bruges* and blah *Revolutionary Road* deserved any honors.

But I did get a buzz when the two new *Star Trek* stars came out to present something—they're so hot I want to be beamed way up their Deep Space Nine. And aren't we thrilled for **Jeremy Piven**'s rapid recovery? And . . . wait, you're not listening! Mamma talking, mamma talking!

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IT IS THE SAME
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Cities, says he wants to understand why a financially thriving private enterprise is being excused from paying real estate taxes.

"It seems ludicrous to be exempting the new stadium from property taxes," says Brennan. "The company is wealthy, and it is not relocating outside the city. They can surely finance extra amenities like a giant TV screen from their own internal funds without a subsidy of any kind."

In another echo of 1976, this is all being done as the mayor and the governor explain that the economic crisis has left them otherwise broke. Both officials have called for budgets that savage school aid, hospitals, and other programs that go to help ordinary New Yorkers. As in the great fiscal crisis of the mid-'70s, the mayor recently canceled an entire class of police cadets. Then, as now, the Yankees somehow escaped unscathed. "The changed economic circumstances of the region appear not to have affected the [bond] issue," Brennan and Brodsky dryly noted in letters to the officials inviting their appearance at the hearing.

Actually, back in 1976, the Yankees didn't get everything they wanted. The plan at the time was to build parking garages on Macombs Dam Park on the north side of 161st Street, where the new stadium now stands. The city and the state's financial control board had signed off on the deal and were ready to give up this 28-acre tree-shaded oasis, which contained the only full-size running track in the area. They backed off after some 5,000 students, neighborhood residents, and local parish priests won national coverage by protesting alongside the aggrieved police officers on Opening Day.

It was April 15—income tax day—and organizers decided to capitalize on the coincidence. "We marched across 161st

Who's the boss? Bloomberg and Steinbrenner

past the stadium and into the park, where we mounted a stage," recalls Cary Goodman, then leader of a group called Sports for the People. "We had everyone doing calisthenics, exercising by touching their toes. We were shouting in time to the exercises, 'Tax the Yanks! Tax the banks! Keep our parks open!' Then everyone did a victory lap around the running track."

The rally caught the eye of Walter Cronkite, who was there to cover the Opening Day festivities. To the city's and the Yankees' dismay, Cronkite brought his CBS camera crew across the street to film the protest.

"There we are on national TV, telling how the city and the Yankees wanted to take away this park, the only one in the neighborhood," says Goodman. Standing beside him were his fellow organizers, Father John Flynn from Crotona, and Reverend John Luce, pastor of St. Ann's in Mott Haven. Also leading the protest were Gil Gerena-Valentin, who was soon elected city councilman, and a community and labor activist named José Rivera, also destined to become a Bronx political force.

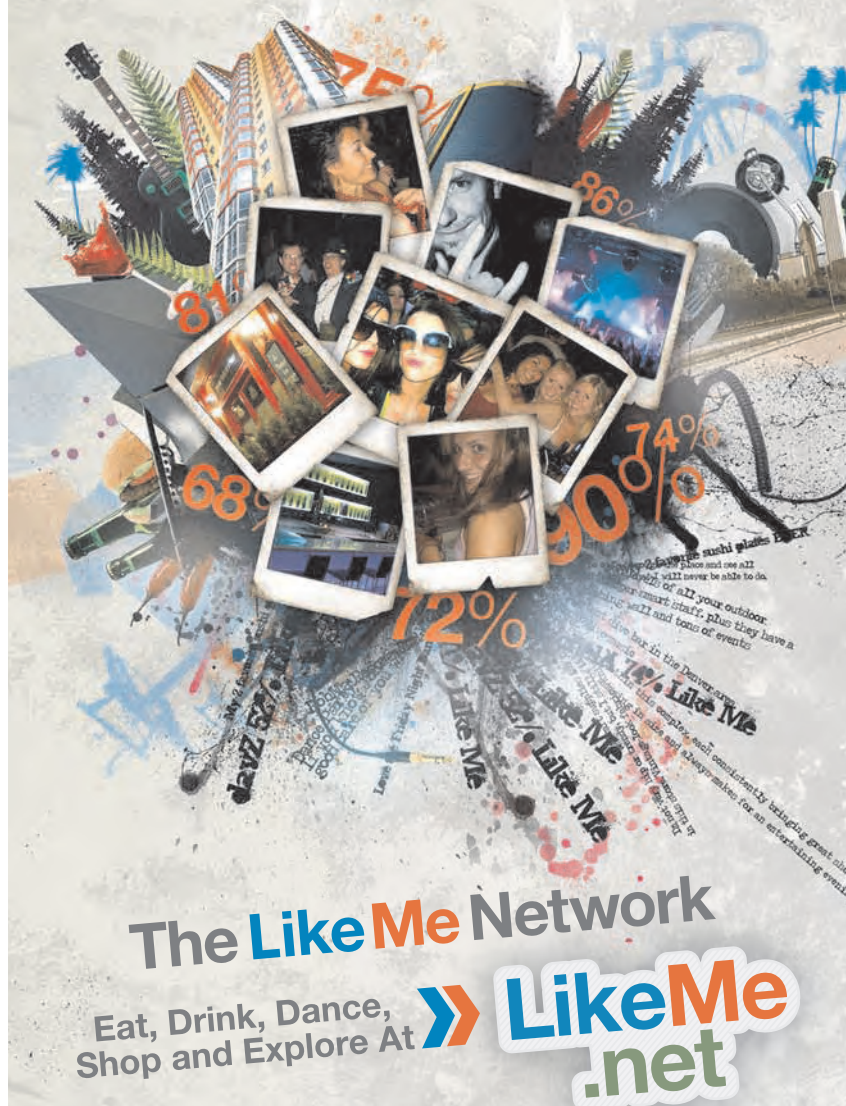
It took another 30 years, but in 2006, Macombs Dam was finally plowed under after Rivera, then the leader of the Bronx Democratic party, reached an agreement with Bloomberg and the Yankees on the new stadium. In exchange, the team generously agreed to pay \$800,000 annually to Bronx civic causes. This comes to about \$175,000 less than the weekly paycheck of the Yankees' new star first baseman, Mark Teixeira. Such are the fiscal lessons of the Age of Bloomberg.

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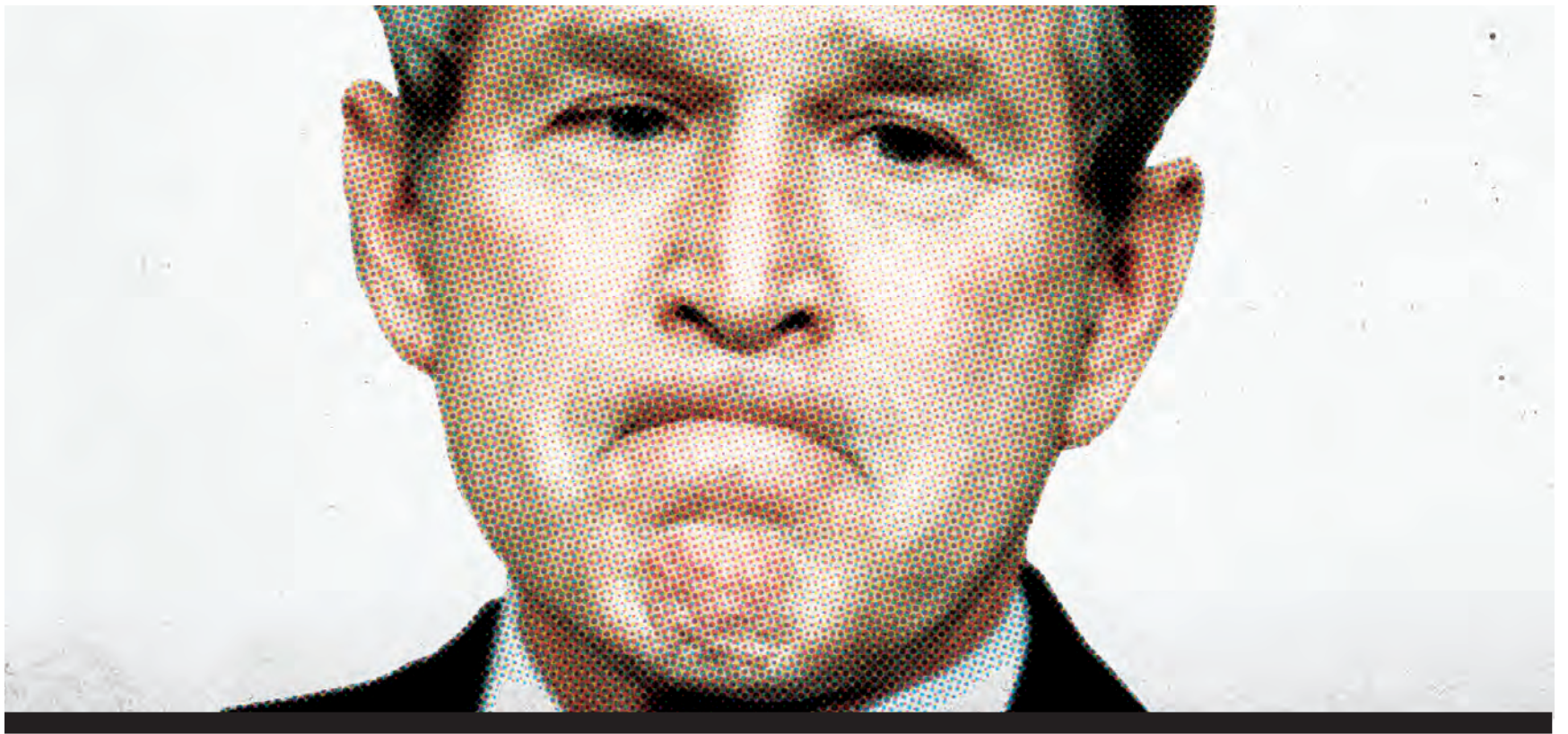
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DON'T LEAVE, GEORGE!

SCREW THE PUBLIC. WE NEED YOU TO BAIL OUT THE PRESS BY STAYING IN OFFICE.

The Constitution says George W. Bush can't remain in the White House past next week, but as we've learned during the past eight years, the Constitution is just a piece of paper. So it's not too late to make a final plea: Bush, don't leave us journalists hanging.

Don't pardon our behavior during the past eight years. Don't make us commute our sentences. Bail us out. Don't leave.

George W. Bush has set a standard that's unmatched in the history of the U.S. presidency. And now, with the bar he's set, he's leaving us in limbo?

That's low.

Bush is abandoning reporters when we need him the most. The newspaper industry is in the tank, and no other bailouts are in the offing. Survival depends on a sense of humor, and what will journalists do without Bush?

He's been the problem. He'll never be the solution. And that's why he needs to stick around.

It's a selfish argument, but what's more American than selfishness, or haven't you been following the Bernie Madoff saga?

For journalists accustomed to feeling dumbstruck, this goes beyond selfishness to true double-pronged satisfaction: self-expression and a strong sense of duty to lick the roadkill clean so the public doesn't step in it.

Face it: Reporters are vultures, and Bush is the carcass that never stops putrefying.

Carry on without Bush? Can't imagine how journalists will do it.

Barack Obama may be the first black person elected president, but compared with Bush, he's colorless. Reporters certainly won't be catching Obama frequently flub-a-dubbing at press conferences or getting stumped on the stump.

The days are over when drooling reporters will get to pick at such presidential bone mots as "Fool me once, shame on—shame on you. Fool me—you can't get fooled again" or the more recent "Let's make sure that there is certainty during uncertain times in our economy."

So the question is not whether "the human being and fish can coexist peacefully," as Bush once philosophized, but whether reporters

can live without Bush as life drags on.

Fun and excitement make time pass so quickly. Where have the past eight years gone? They've just flown by, except maybe for the families of the thousands of U.S. soldiers killed, maimed, or shell-shocked in Iraq since Bush declared, "Mission accomplished!"

The shoe. My Pet Goat.

Yellowcake. The flight suit. Curveball.

Katrina. Brownie.

OK, so it's not strict haiku, just a few "symbols of Bush's reign" that *The Washington Post's* Dana Milbank threw out there recently that I tried to convert to a metric system.

Poetry doesn't usually put food on the table, but poetry editors sometimes do well, and *Slate's* Jacob Weisberg elbowed his way to the front row at the parade of politics and words with his meticulously collected Bushisms archive. Somehow, I don't see Weisberg gaffing similar gaffes from Obama, who never seems to be in over his head as a communicator.

Which gives journalists a serious problem:

The new president is as eloquent as Bush isn't, but how many different ways can reporters note that for their readers? That'll get old quickly.

And if Obama's not the man of peace lefties hope he is (don't worry, he isn't, if he's installed Hillary Clinton and Dennis Ross as his Middle East peacemakers), you can bet that he's not going to start many, if any, wars.

That's right, no more unilateral invasions.

That means rough times ahead for writers. As Thomas Hardy—a serious writer, not a journalist—once noted, "War makes rattling good history, but peace is poor reading."

There have been no worries on that score while Bush has been president. Just a few months (or minutes) after 9/11, the Bush-Cheney regime abandoned the hunt for Osama bin Laden and started plotting how to justify an invasion of Iraq.

Only now have Afghanistan and Pakistan resumed their rightful places as the prime battleground for U.S. troops into the frightening future.

Maybe it doesn't matter where the politicians send a generation or two to die. If the Iraq invasion was built on lies, well, politicians will always lie; it's just that some lies are bigger than others, and when they >>p14

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Don't Leave, George! from p13

are, reporters have more to gnaw on.

But it was when Bush accidentally spoke the truth that he truly took our breath away. Like when he said in August 2004, while signing a gigantic Department of Defense bill, "Our enemies are innovative and resourceful, and so are we. They never stop thinking about new ways to harm our country and our people, and neither do we."

Hold that thought, Bush. And good luck to reporters who are waiting for the next president to say something like that.

In fact, covering Obama will be torture for the traveling White House press corps. Instead of going to Crawford, Texas, where there were no distractions and they had to focus on work, they'll have to tag along with the Obamas to Hawaii during presidential respites from D.C.

Waterboarding's out; surfboarding's in. Boring.

The liberal media and lefty activists have already abandoned their carping at Bush for the even more futile flurry of "suggestions" to Obama about how he can "change" things.

A suggestion box. Boring. In any case, the early returns indicate that Obama is not a conservative Democrat, like the Clintons, but he may not be a lefty, either. So far, he seems to be just to the center of center.

Boring.

As for the incoming vice president, Joe Biden has no chance of filling the vacuum, the black hole, that is Dick Cheney. Biden is so unexciting that he's likely to be remembered mainly for his charter membership in the Hair Club for Senators.

Reporters will have a whole lot less fun traipsing off to Delaware with Biden than bird-dogging Cheney while he hunted for his next victims.

Will Biden tour the country, as Cheney did only a few short years ago, trying to hoodwink Americans into letting Wall Street handle their Social Security accounts? I don't think so.

That's fortunate for the public, but style is more important to reporters than substance. Biden's weird little smile can't compare with Cheney's lip-curling sneer.

Biden as the imperial vice president, the Rasputin, the man behind the throne, the puppet master, the bender of the Constitution to his will?

No, that dog won't hunt—with or without the Chief Justice of the United States. Here's \$100 that says Biden will never shoot a hunting partner. And another \$100 that says Biden will never mutter, "Fuck yourself," as he brushes past a senior senator from the other party.

On the sanctimonious end of the scale, there were Bush's Jesus freaks. You may have already forgotten that his first attorney general, John Ashcroft, ordered a modesty shroud for a naked-lady statue in the Justice Department. But in the 9/11 aftermath, he rounded up thousands of Muslims on American streets who were wearing their own modesty shrouds.

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Deep in its bowels, the Obama White House may move with much the same rhythm as the Bush White House. But no matter how much of a shark-like enforcer Rahm Emanuel is sure to be, it's hard to imagine that Obama will give him a nickname like the one that Bush lovingly gave Karl Rove: "Turd Blossom."

Or that Emanuel will have to continually hiss in Obama's ear, as Rove did with Bush, "Stick to principle! Stick to principle!"

One of Bush's Farewell Tour '08 speeches last month did hold out a glimmer of hope that there would continue to be 24/7 excitement for political reporters. He told his American Enterprise Institute friends at a Mayflower Hotel banquet in D.C., "Under ordinary circumstances, failed entities—failing entities should be allowed to fail. I have concluded these are not ordinary circumstances for a lot of reasons."

Bush was referring to Detroit's automakers, but he could have been hinting that he himself was one of those failed entities who should be saved—at least for four more years. Of failing. One bad term deserved another. Why not another after that?

Yet it seems clear that Bush is going to back up the Mayflower to the White House.

Mike Bloomberg abolished term limits so he could run for mayor again and continue walking the beat on Wall Street, making his business pals keep their market stalls clean and orderly. The mayor took his failure to do so in his own hands and decided he wanted to keep failing.

Franklin Delano Roosevelt's situation was different, but he did flout tradition by grabbing an unprecedented third term after pulling the country out of a depression. Why can't Bush have a third term, even though he's driving us into one?

And he's jumping out just as we're going over the cliff? It's not fair.

Not that life should be fair. We know the public's not going to be rescued. But if Cheney doesn't mount a coup to keep Bush in office, who's going to bail out America's journalists?

After eight years of a president who couldn't keep his dick in his pants, followed by eight years of a president who couldn't keep his foot out of his mouth, reporters are spoiled.

Now, after 200 years of toiling for highly profitable, ad-rich media outlets, the working press, gravy stains on its cheap ties, is rapidly being displaced by bloggers in bathrobes.

Tough luck for journalists still intent on getting paid for their work. At least Bush's presence has provided enough of a distraction to take their minds off the industry's collapse.

Now, journalists face at least one unavoidable change: Obama will screw up some things, but he doesn't seem like a screw-up who can't control himself. He seems like... an adult.

And adults are so boring.

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WHO'S CAROLINE'S DADDY?

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KENNEDY
BY WAYNE BARRETT

When I see Caroline Kennedy, I think Mike Bloomberg. In the contest for Hillary Clinton's Senate seat, Kennedy is to Bloomberg what the City Council was to the mayor in his term limits battle—a partner in the spoils, yes, but, ultimately, little more than a pawn in his power grab.

If David Paterson makes Kennedy a senator despite her stumbling performance, spare résumé, and nose-diving poll numbers, credit should go to Bloomberg, an ally the unelected governor does not want to displease before his own probable race against Rudy Giuliani next year.

A Kennedy selection, should it happen, would become the prelude to a more formal alliance, or at least a non-aggression pact, between Bloomberg and Paterson that will carry through the 2009 mayoral election and the 2010 gubernatorial and senatorial races. Since Paterson, like most governors, is the leader of his state party, such a coalition would undercut any serious challenge this year to Bloomberg, a registered Independent.

Bloomberg made his fortune as the founder of a monopoly supplier of computerized corporate data. It should come as no surprise that he believes in monopoly politics as well—with him, of course, as the CEO, a post usually reserved for governors in New York's hierarchy. Should Paterson choose Kennedy, he is said to be considering signing up with Knickerbocker SKD, the political consultants already tied to Bloomberg, Kennedy, Chuck Schumer, and Christine Quinn, all of whom are up for re-election this year or next. (Josh Isay, Knickerbocker's co-founder, tells the *Voice*: "I don't believe that will happen.")

It was Bloomberg's term limits triumph that set the stage for the Kennedy candidacy. The mayor announced his decision to introduce a City Council bill overturning term limits—scuttling the votes of 1.2 million New Yorkers in two plebiscites—on October 2, the morning after a largely unnoticed dinner at a Bronx restaurant attended by the mayor; his girlfriend, Diana Taylor; Paterson; and the governor's wife, Michelle. Three weeks later, first-term Harlem Councilwoman Inez Dickens, a close Paterson associate, cast a swing vote in favor of the extension, though she'd been frequently mentioned as a possible speaker if term limits were kept in place and 35 Council members were forced to leave. Dickens not only voted against her own immediate interests, but she appeared to counter the public admonitions of her Harlem Democratic co-leader, Congressman Charlie Rangel, who assailed the extension at first, only to disappear when the opposition grew so loud that it appeared it might be defeated (the final vote was 29 to 22). Eleven of the 14 blacks in the Council, including three first-termers who did not directly benefit from it, voted for the Bloomberg bill, despite the fact that its defeat might well have led to the election of the city's second black mayor, Comptroller Bill Thompson.

If Paterson had stood with Thompson, the bill would probably have been defeated. Bloomberg might not have even introduced it if Paterson had told him at the dinner at Enzo's, or anytime earlier, that he would oppose it. After four consecutive Republican wins in mayoral elections, Paterson certainly had reason to contend that it was time to give a Democrat like Thompson a chance. But if Paterson rejected Bloomberg's third-term ambitions, he ran the risk of facing Bloomberg himself in 2010, an implied threat that hung like a dark cloud over the governor during the term limits debate. No wonder Paterson told reporters that he would "love to have the mayor around" for four more years, though he was officially neutral on the Council bill.

Had Thompson, like Paterson, been raised as a son of

the Harlem Gang, instead of a son of one of Brooklyn's most powerful black families, he might have been able to count on other benefactors along 125th Street to safeguard his interests, but all that matters now to the ancient oligarchy that rules Harlem is keeping its accidental governor in place. (No one has actually witnessed the initiation rites of the Gang, but they are said to involve nocturnal arson at the brownstone of a randomly selected Bed-Stuy elected official; such was the treatment dished out to a Brooklyn-led mayoral coalition in 1985.) With Barack Obama in the White House and Malcolm Smith now the majority leader of the New York Senate, Paterson associates tell me they see Thompson as one black political star too many at the moment, who should simply seek re-election as comptroller and wait his turn.

The success of the mayor's coup has led, predictably, to an attempt at a second one—the installation of a Bloomberg-friendly U.S. Senator. Although Bloomberg had just spent the recent election season trying—in vain—to hold on to a GOP state senate majority, he and his advisers saw no reason why he couldn't insert himself almost immediately into the selection of the state's next Democratic senator.

Bloomberg's strategy: to box Paterson in again, just as he did on term limits, by offering up an irresistible choice. Kennedy's selection would subsequently link the mayor to the ultimate Democratic family just as Bloomberg was launching his own re-election effort. While the campaign operatives who advise both Bloomberg and Kennedy have been arguing publicly that Caroline would be an asset for the city in securing aid from Obama, her greater value to Bloomberg would be to get Obama to sit on his hands in the 2009 election.

Paterson's acquiescence on term limits convinced the Bloomberg camp to use Kennedy to seal their growing alliance with the governor as well. Initially, Kennedy's candidacy rapidly gained traction, but when a backlash of negative media swelled in late December, a chagrined Bloomberg complained at one press conference that things had gotten "out of control," which was his way of saying that things had gotten out of *his* control. A panicky Bloomberg said Paterson should make a decision immediately, which was contrary to the single public promise the governor had repeatedly made: He wouldn't select a new senator until the old one was confirmed as secretary of state.

With Paterson sticking to his schedule, insiders began to believe for the first time that he might not climb aboard the Bloomberg/Kennedy bandwagon. Paterson's last great career decision—when he became Eliot Spitzer's running mate in 2006 and gave up his position as Democratic leader of the senate minority—was just such a roller coaster, with Paterson rejecting Spitzer's offer more than once, only to reverse himself at the very last minute. Bloomberg's apparent discontent, plus Kennedy's sinking polls, suggested that the governor was pulling back from the mayor's inevitable candidate, opening the door, at least momentarily, to the many other contestants—Attorney General Andrew Cuomo, Congresswoman Carolyn Maloney, Congressman Steve Israel, Nassau County Executive Tom Suozzi, and Congresswoman Kirsten Gillibrand. But then, when Paterson delivered his State of the State address last week, there was Bloomberg sitting next to Paterson's wife and father, with the governor going on and on about obesity, trans fats, and junk foods—all Bloomberg hobbyhorses. Paterson confirms that he interviewed Kennedy over the weeked, but his office won't say whether he plans to do the same with Cuomo, who leads the polls for the post and has made his interest in the appointment clear without campaigning for it like Kennedy has.

Special reporting by Sara Dover, Jana Kasperkevic Additional research by Patrick B. Anderson, Ana Barbu, Beethoven Bong

With a Democratic high tide, nationally and in New York, Bloomberg is suddenly doing all he can to cement his ties to the party. But if that awkward arrangement is going to work, the mayor has to hope that his new friends, like Paterson and Kennedy, don't look too carefully at the last eight years.

Gone are the days when the mayor called the GOP, as he did at a Manhattan Republican event in March 2005, the party of "honesty, efficiency, compassion, and inclusiveness." Also inoperative is his 2003 declaration at a Lincoln Day dinner in Staten Island: "We are going to get George W. Bush re-elected as president. We are going to carry New York City and State. Everybody thinks I'm crazy, but I think we can do it." Dismissed as well are his comments when the Environmental Protection Agency's inspector general found that the White House had doctored press releases about air-quality findings at Ground Zero, leading to lung damage for thousands of firefighters and others: "I know the president. I think he's a very honest guy. It would never occur to me not to trust him."

Also unnoticed—even as Bloomberg went to Israel last week and derided any criticism of the Gaza invasion as "ridiculous"—is the contrast between that pander and the rationale he repeatedly offered for his refusal to answer questions about Iraq: "It's not a local issue, and I don't have anything to say." This obfuscation—about a war that has cost 55 city residents and 4,204 Americans their lives (as opposed to only four Israeli civilian deaths from Gaza rockets)—was designed to conceal the fact that he has always quietly supported this war, calling for it in a September 2002 speech at the United Nations and openly endorsing it at that Staten Island GOP event, when he said the war was "not only to protect Americans," but "to protect people around the world who want to be free." In fact, he connected the war to his support for Israel at a Solidarity Day breakfast, when, shortly after the wind-up of the ground invasion, he declared that Bush was "the best president for Israel in history."

Only the audacity of billions can explain why a man who endorsed Bush for re-election, who declared with Laura Bush at his side at the dedication of a 9/11 downtown memorial that the Iraq War "started not very many blocks from here," whose only national Democratic endorsements in 2006 were Joe Lieberman and Rod Blagojevich, and who has broken records by donating \$4.2 million to Republican committees since 2000, thinks he can fix the selection of a Democratic senator and, in so doing, neutralize a president he declined to endorse though 77 percent of his city voted for him. With Kennedy, newly recruited Clinton mouthpiece Howard Wolfson, Brooklyn's city-subsidized Democratic boss Vito Lopez, old reliables Schumer and Quinn, and, potentially, new ally Paterson, Bloomberg would have recast himself as a Democrat in everything but name.

And even that is subject to change. Remarkably, the last two chameleon mayors of New York—who will have run the city for a total of 20 years if Bloomberg is re-elected—have changed registration a combined six times, and every switch has coincided with a career need. Rudy Giuliani became a Republican shortly before Ronald Reagan installed him in a top Justice Department post, and Bloomberg switched only because he didn't think he could win a 2001 Democratic mayoral primary. Both somehow converted this self-serving inauthenticity into virtue—swinging, at their convenience, between Democrat, Independent, and Republican, even in a city where voters appear to believe, in most elections, that party really does matter. (In fact, at the same time that Bloomberg has been making nice lately with Democrats, he's been quietly reaching out to Republican county chairs, keeping all of his 2009 options open.)

Bloomberg's ballyhooed switch to Independen- >>p18

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dent in 2007 for a contemplated presidential run could prove a precursor to a 2009 reversion to the Democrat he was before he entered politics. His term limits play and the Kennedy campaign, if successful, will solidify his position for the 2009 election so much that it could force the two major Democratic contenders, Thompson and Congressman Anthony Weiner, out of the race. Then Bloomberg might well run in a Democratic primary against nominal opponents, with or without changing his registration (three of the five city party leaders can allow a non-Democrat to run). Under those circumstances, Senator Caroline Kennedy would not have to decline to comment about whether she will support the Democratic candidate in 2009, as her handlers recently did, nor would she have to adopt the device that she “fully expects” to back the Democrat, as the same spinners subsequently announced. She could simply endorse her patron, New Democrat Mike Bloomberg.

As candid as Bloomberg was early in his public life, he is now just another player, moving from evasion to spin to falsehood. In fact, the best argument now against renewing the state law that granted Bloomberg control over the school system, which expires in 2009, is the wholesale political exploitation of the Department of Education by Bloomberg to advance Kennedy's candidacy, including the crafting of a fable of a résumé.

While the mayor doggedly maintains at press conferences that he favors no Senate candidate, his consigliere, Deputy Mayor Kevin Sheekey—who shamelessly intends to draw his \$196,574 public salary in 2009 even as he continues to act as the mayor's chief political adviser—has been tightrope-walking ethics laws to promote Kennedy's candidacy right out of his City Hall office, hosting meetings and dialing up backers in apparent violation of Conflict of Interest Board Rule 1-13, which bars the use of city resources “for non-City purposes,” as well as “the performance of private activities” on city time. (It's also a charter violation for Bloomberg to “request any subordinate public servant to engage in a political campaign.”) With Sheekey, Schools Chancellor Joel Klein, and Bloomberg's



Caroline Kennedy and her two backers, Joel Klein (above) and Mike Bloomberg



Paul Hawthorne/Staff

consultant, Isay, driving the Kennedy candidacy, Bloomberg's public professions of neutrality are a contemptuous joke.

Sheekey's New Year's Eve accusation that Paterson would be guilty of “political malpractice” if he picked anyone but Kennedy was based, astonishingly, on the assumption that she alone among the major Democrats under consideration backed Obama and that the president “has an obligation” to help Kennedy if she is senator. “We need help from our new president,” Sheekey observed, citing the budget gaps, as if Obama would only deliver if asked by a senator who endorsed him. This silly argument—especially coming from someone who works for a mayor who didn't support Obama—somehow gained traction in media commentaries.

The architect of Bloomberg's two-year presidential operation, Sheekey went on to take to task “the entire New York political establishment” for supporting Clinton and opposing Obama. He noted that “many of them traveled to Iowa to do

JOEL KLEIN'S GUSHING HAS BEEN SO EMBARRASSING THAT EVEN KENNEDY HAS TRIED TO PLAY IT DOWN.

it,” a reference that Paterson himself could hardly find endearing. Paterson's Clinton-financed trip there was with a woman he subsequently acknowledged had been his lover (“I-had-sex-with-that-woman-but-not-on-that-trip” was his defense). Sheekey's attack on New York Democrats who supported Hillary Clinton (similarly, every Illinois Democrat backed Obama) is the sort of slapstick that would boomerang on any political operative measured by the wisdom of his words, rather than the depth of his candidate's wallet. But Sheekey, like Bloomberg, still gets master-of-the-universe stroking in the media.

Klein made a national appearance on

CBS for Kennedy and even penned an op-ed for CNN.com that championed her candidacy, which was reprinted in a newsletter published by the Department of Education. Because Kennedy's 22-month stint between 2002 and 2004 as Klein's chief executive of the newly created Office of Strategic Partnerships is the only job she's ever held—a (very) part-time, \$1-a-year position—the chancellor is literally the only employer she can turn to for a recommendation letter.

His gushing has been so embarrassing that even Kennedy has tried to play it down. According to the *Times*, Klein “credited her with bringing in a \$51 million gift from the Gates Foundation,” the largest donation in school system history. But Tom Vander Ark, a nationally renowned educator who ran the Gates program and made the grant, told the *Voice* that “she didn't have anything to do with it.” Asked what her role was in another \$50 million in smaller grants that Gates gave the city between 2003 and 2005, Vander Ark, who is hardly a Klein enemy and praised him for his innovation, said: “None” would be an overstatement.”

Within moments of the *Voice* posting Vander Ark's comments on our website last month, Klein's spokesman, David Cantor,

called to offer a strange clarification. He said that “no one was saying” that Kennedy had done “the heavy lifting” on this grant, conceding, as two *Voice* blog posts had contended, that another Klein executive, Michele Cahill, had actually done that

grant work. But he contended that “the Gates people insisted that Caroline be the face” at the announcement, prompted by the fact that Klein himself, as a Justice Department attorney, had brought a successful antitrust lawsuit against Bill Gates's Microsoft. That was hardly inconsistent with the thrust of the *Voice* blog posts, which contended that her DOE role was simply to add an aura and presence to Klein's fundraising efforts, making it less a measure of her performance than another salute to her lineage.

When the *Times* subsequently got an extended interview with Kennedy, the reporters asked about Klein's original claim that “she brought the Gates grant in,” won-



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dering: “Do you feel like maybe the people who are fans of yours have been trying to bolster you perhaps a little too much, and maybe giving you too much credit for the fundraising?” Her answer, which the *Times* published in a transcript but did not cite in its story, was: “I think it was important to Bill Gates that I was there” at the announcement (Vander Ark says he believes it was

IT WAS MICHAEL BLOOMBERG'S TERM LIMITS TRIUMPH THAT SET THE STAGE FOR THE CAROLINE KENNEDY CANDIDACY.

the first time they ever met). Kennedy still claimed that she should get “some of the credit” for the grant, contending that she only participated “right at the end” because “it coincided with the time I came into the department.” In fact, the grant was made in September 2003, a year after she started and more than halfway through her brief tenure.

Both Klein and Kennedy also tried to hype her role at the Fund for Public Schools, a nonprofit set up to receive private donations to the system that is chaired by Klein. Kennedy has stretched her less-than-two-year DOE “job” into six years in her recent media interviews, without mentioning that she’s counting the four years since she left the department only because she’s continued to serve as one of two vice chairs of the Fund. The other vice chair, *Daily News* owner Mort Zuckerman, made a \$1.5 million grant to the Fund, but Lara Holliday, the Fund’s director, told the *Voice* that Kennedy, personally worth at least \$100 million, “has not contributed financially” at all to the city schools.

One of Kennedy’s principal assignments when she worked at DOE was to oversee the Fund, yet its 990 forms, which are filed by law with the IRS, indicate that she only worked an hour a week in 2003, and two hours since, a calculation that Holliday dismissed as merely “a reporting procedure.” The same forms, however, require the Fund to estimate the worth of Kennedy’s “donated service,” and, though the Fund typically listed hundreds of thousands in that broad category of non-cash donations, Holliday concedes they never claimed a cent for Kennedy. “We have not placed a dollar on Caroline’s service, as her contributions to the Fund and the DOE would be very difficult to value,” said Holliday. Both the *Voice* and Politico.com have cited unnamed DOE sources who say Kennedy was rarely there, consistent with both of these submissions on required federal forms. The *Times* finding that she was curiously exempted from the financial disclosure requirements that came with her high-level executive post adds to the evidence that she has a less Senate-worthy service record than Klein has suggested.

Kennedy told the *Times* that >>p20

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Who's Caroline's Daddy? from p19

the Fund was a mere "pass-through," collecting "an average of \$2 million a year" before she got there. "We kind of re-launched it and revitalized it, you know. Now, we've raised \$238 million since then," she said. Klein's CNN article said that Caroline "took over an office that previously oversaw donations to PTAs and alumni associations and re-created it around a model of a public/private partnership," claiming that "under her leadership, the Fund has raised more than \$240 million." But the Fund's tax forms show that the \$11.2 million it raised in Caroline's first fiscal year—which ran from July 1, 2002, to June 30, 2003 (she started the job that October)—was very similar to the \$10.7 million raised the year before. The total actually dropped to \$10.9 million in 2003-2004, the only full fiscal year that Kennedy

**THE SUCCESS
OF THE MAYOR'S
COUP HAS LED,
PREDICTABLY,
TO AN ATTEMPT
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was on staff. It grew to \$14 million when she left, and then exploded nearly two years after she was gone, to \$39.6 million. Kennedy and Klein's figures of \$238 million and \$240 million credit her for everything the Fund raised for the four years that she was merely a board member, an absurd exaggeration.

Holliday notes that the Fund's IRS filings do not include the \$81 million raised separately for the Leadership Academy, which are collected by a related entity. Klein did include those contributions in his \$240 million Fund figure and has variously attributed \$65 million or \$70 million of it to Kennedy personally. That, too, is dubious, since corporate giants like Jack Welch and Richard Parsons led its board, and the Partnership for the City of New York was by far its largest donor (\$30 million). Partnership president Kathy Wylde hardly needs Caroline Kennedy to get her organization's bluebloods to give to a venture it helped create, especially with Time Warner's Parsons an officer of both the Partnership and the Academy. (Holliday e-mailed at press time, saying the Fund was "speaking with our auditors and lawyers" to resolve "inaccuracies" in the IRS submissions.)

While Klein has his own relationship with Kennedy, who went to college with his wife, his inflation of the Kennedy bio is unmistakably Bloomberg-sanctioned, since the mayor himself has pointed to her DOE achievements when he salutes her readiness for the Senate. No one, meanwhile, seems to mind that Bloomberg and Kennedy have combined to politicize a chancellor in a way that has not occurred in years, feeding the critics of mayoral control of the schools who regard the office as an anti-democratic concentration of school power. The dissembling that misrepresents

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Kennedy's DOE service has been extended to every phase of her life. She told the *Times*: "I've written seven books—two on the Constitution, two on American politics." But she's penned only two (both with a co-author who is, unlike her, a legal scholar), and edited five others that were collections of everything from her mother's favorite poems to other writers' essays about political courage. She has repeatedly referred to herself as a lawyer in her recent appearances, though she's never practiced law and even let her registration with the Bar Association lapse for years.

Though she wrote in *A Patriot's Handbook* that "the day I feel most proud to be an American is not the Fourth of July, but Election Day," she's missed half of the elec-

tions since 1988. She even failed to vote in 1994 for her in-law Mario Cuomo, when at least four other Kennedys campaigned for Cuomo in the race of his life. She skipped the Democratic primary in 1989, when David Dinkins was the first black person nominated for mayor, and the general election in 2002, when Carl McCall was the first black person ever to appear on the statewide gubernatorial ballot as the candidate of a major party. She didn't vote when Liz Krueger broke the three-decade hold the GOP had on the East Side state senate district in two 2002 elections (a February special and a November general) that propelled Paterson to become minority leader later that year. Yet she expects the state's first black governor to put her in

the Senate, ignoring the contradiction between her published declaration—written at the very same moment that she missed the 2002 election—that the "right to vote is perhaps the critical right in a democracy, an opportunity as well as an obligation."

The campaign that she and Bloomberg have conducted for this appointment is a campaign of prevarication. Its assumption is that David Paterson, who was first installed in the Senate two decades ago by a Harlem-based Democratic county committee when the incumbent died, and who rose to governor when another incumbent quit in disgrace, is too weak and uneasy about the challenge that awaits him in 2010 to do anything but knuckle under to their cabal. They believe Paterson will see Bloomberg

and Kennedy's political marriage as a lucrative source of potential contributions for his own campaign, though Kennedy has given almost as little to New York Democrats as she has to its public school children, and Bloomberg has only bankrolled Republicans.

While they would never have mounted a Kennedy campaign in a normal election year, with a candidate so raw and uncertain, they clearly see Paterson's appointment process as tailor-made. It is, after all, precisely the kind of democracy Bloomberg likes best: a decision made by one man—or, in the case of term limits, by a small and vulnerable council—in the sort of moment when the power of titans always seems to prevail.

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this weekend on the cheap

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VoiceChoices

WEEK OF JANUARY 14–20, 2009

COUNTDOWN
TO CHANGE

Where to party for
Inauguration Day
Tuesday



Getty/Charles Ommanney

THURSDAY | 1.15

[MUSIC]

PRANCING QUEEN

Quick, before London steals them

She learns from the best: Charismatic frontwoman **Heloise Williams**, a former roadie for the Peaches, brings outrageous grandeur to her every gesture. And en masse, these dance-rock locals bring glitz worthy of the golden age of the Sound Factory, with spandexed choreography, oversexed howling, and various rude bits flapping in the wind. Of course, Heloise & the Savoir Faire have made more of a splash across the pond, but Gotham is perking up to the escapism in our backyard; last year's debut album, *Trash, Rats and Microphones*, featured a stand-out cameo

from another timeless blonde, Debbie Harry. Is a campy torch being passed? At 8, *Bowery Ballroom*, 6 Delancey Street, boweryballroom.com, \$13–\$15 STACEY ANDERSON

[COMEDY]

DYNAMIC DUO

Yuk it up with Chicago's finest

In honor of famous Chicagoan Barack Obama, this week we promise to eat only deep-dish pizza, stand outside when it's windy, and go see the Chicago-based sketch-comedy duo Steve Waltien and Jordan Klepper perform their acclaimed show, **Steve and Jordan, Respectively**, which was ranked as one of the funniest moments of 2008 by *Time Out Chicago*. The two,

who have toured the world for Second City and are faculty members of the famous iO Theatre, perform scenes and monologues that are both funny and honest, with diverse characters ranging from a couple of struggling actors to astronauts in space to a

Sudanese farmer with a penchant for bestiality. And for just \$5, you'll have enough money left over for a Chicago-style hot dog, if you can find one. At 8, also January 19, *Upright Citizens Brigade Theatre*, 307 West 26th Street, 212-366-9176, \$5 ANGELA ASHMAN

Collision Course

[THEATER]

Lately, with news of plant closures, putative collapse, and promised bailouts, the auto industry has seemed unusually dramatic, but in Dan LeFranc's **Sixty Miles to Silver Lake**, it's the car that is the occasion for and engine of the drama. On a hot weekend afternoon, teen Denny and divorced dad, Ky, are trapped in a four-door and forced to chat with each other. A production of Soho Rep, in partnership with P73, *Sixty Miles to Silver Lake* likely won't pack the ballistic punch of their last show, *Blasted*, but with director Anne Kauffman at the wheel and actors Joseph Adams and Dane DeHaan along for the ride, we expect an excellent performance. Antilock brakes and a sunroof . . . those'd be nice, too. *Previews begin tonight, opens January 22, through February 8, Walkerspace, 46 Walker Street, soherep.org, \$35 (99 cents on Sunday nights) ALEXIS SOLOSKI*

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FRIDAY | 1.16



Merry prankster:
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Courtesy Sub Pop

[COMEDY]

POP QUIZ

Are you a true Mirmaniac?

Which of the following statements about comedian **Eugene Mirman** is false? 1) He's toured with Modest Mouse; 2) He hosted the Eugene Mirman Comedy Festival in Brooklyn in September; 3) He led a protest against himself in front of the White House, inciting his followers to shout "Destroy Eugene!"; and 4) He plays a landlord named Eugene on *Flight of the Conchords*. If you said they're all true, consider yourself a true Mirmaniac. The talented comic has done it all, and you can catch more of his self-deprecating humor and satire tonight when he performs his stand-up as a part of Comix's January program devoted to the New Wave of comedy. At 8 & 10:30, also *Saturday, Comix*, 353 West 14th Street, 212-524-2500, \$22-\$27 ANGELA ASHMAN

[SPORTS]

SKI BUNNY

Steal a car, and hit the discounted slopes

We all know that Governor Paterson has issued a proclamation declaring January **Learn a Snow Sport Month** in New York. So why are you sitting at home watching *Gossip Girl* when you could be learning to ski, snowboard, or tube at a discount? But unless you know a spot in the city with ski lifts, you're going to have to do a little traveling. Check out learnasnowsport.com for participating resorts and discounted lift tickets. Different rates may apply at some venues over Martin Luther King Jr. weekend, but most are anxious for your business.

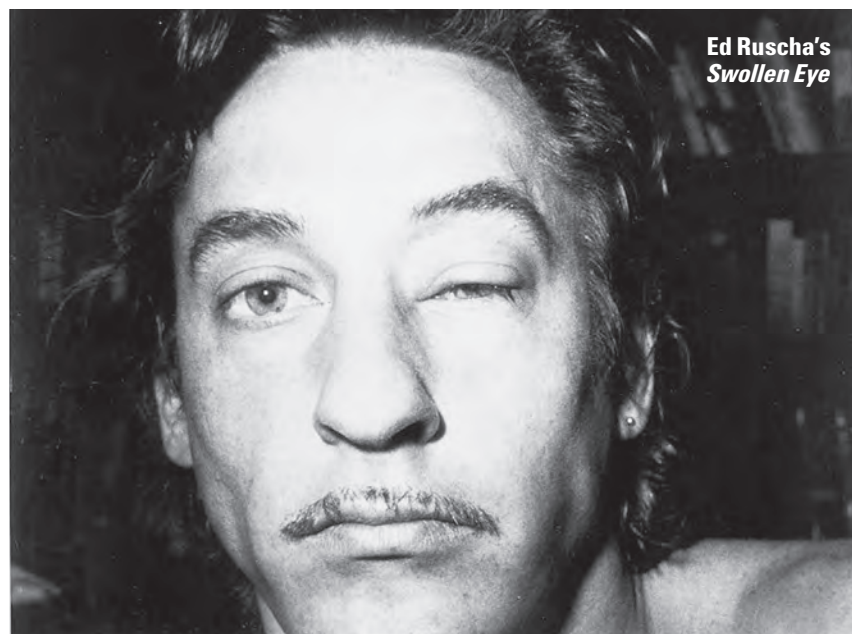
A good place to start is scenic Roxbury in the Catskills, about three hours from NYC by car and close to four ski areas (Plattekill, Belleayre, Windham, and Hunter). The Roxbury, a lovely inn with a spa, has rooms available for every weekend (including MLK weekend); check theroxburymotel.com or call 607-326-7200. We recommend starting at Plattekill, where they love the idea of Learn a Snow Sport Month and want you to get busy swooshing on their trails. Go to plattekill.com or call 607-326-3500. See you on the slopes! ALLEN BARRA

[MUSIC]

SOFT ROCK

Because "the Silver Jews" was already taken

Publicity stunt, or proof of the California school system? To have them tell it, when four spare San Diegan punk rockers named themselves "the Muslims" in 2006, they couldn't imagine any response besides open, eager arms. And yet, as their profile rose on the L.A. live circuit and at last year's CMJ, the press speculation and faceless Internet whipping proved to be too much for a few boys who just wanted to be the Voidoids. Now, they're the **Soft Pack**, a sideways move for sure (to what does this allude? Nothing good), but their sound is intact—brash three-chord hooks, distorted fuzz over eager snare drum, and singer Matt Lamkin's flat howl that harkens straight to Julian Casablancas. Expect a show as unpredictable as their logic—and twice as messy. At 8, *Mercury Lounge*, 217 East Houston Street, mercuryloungenyc.com, \$10 STACEY ANDERSON



Ed Ruscha's
Swollen Eye

Ed Ruscha/Courtesy Whitney Museum/Silverstein collection

[ART] CROSSING MEDIUMS

Exhibition explores transition of canvas to camera

Although artists like Robert Rauschenberg and Andy Warhol are iconic because of their paintings, they both made important contributions to photography as well. **Artists Making Photographs** at the Whitney features their photos alongside some of their works in other mediums. You'll see Warhol's *Nine Jackies*, a portrait of Jacqueline Kennedy taken at the time of her husband's assassination, which explores the use of repetition and ushered in the genre of photo-based history painting. Images in the exhibit by Rauschenberg were taken during a trip to Rome in 1952, and include a snapshot of fellow artist Cy Twombly in *Cy + Relics*. The show also features photos by artists John Chamberlain, Lucas Samaras, and Ed Ruscha (including his painful-looking 1973 self-portrait *Swollen Eye*. Ouch). *Through mid-April, Whitney Museum, 945 Madison Avenue, 212-570-3600, \$10-\$15* **ARACELI CRUZ**

[PERFORMANCE ART] PLANET OF THE APES

Shelly Mars's natural selection

Performance artist **Shelly Mars** is hard to pin down. Her characters range from "Jewish lesbian-feminist-separatist-poetess" Zana Anna Rosen to douchebag "misogynist Wall Street banker" Martin and Italian doggie-toting jet-setter Laura Martinelli Cantelloni Maria Pizza. Dr. Ghislaine Pusait is the star of Mars's latest show, *The Human Bonobo Project*, presented on a double bill with Susan Jeremy's *Brazil Nut: A Gay Immigration Story*. In *Bonobo*, Mars's faux researcher presents the missing links between Manhattan homosexuals and the apes of the Congo. But it's no joke: Mars received a grant from the Arcus Foundation to develop a performance on this topic. The organization supports LGBT equality and

the conservation of apes. Who knew? *At 8, Dixon Place, 161 Chrystie Street, 212-219-0736, dixonplace.org, \$15* **SHARYN JACKSON**

[MUSIC] KINDA BLUE

Kicking the crap outta codification

Outside the Blues, a concert and discussion of "what constitutes (and maybe doesn't) the blues," is the kind of forum in which consensus may or may not flower, but opinions will certainly bloom. This gathering of writers, musicians, and writer-musicians, moderated by critic Kurt Gottschalk, was concocted to consider "new uses for an old language." Participants Greg Tate, Elliott Sharp, Cooper-Moore, and Steve Cannon weigh in on a range of questions: Does orthodoxy exist to be pummeled? What cultural, racial, and musical cornerstones must be in place for a performance to provide a "blues" resonance? Is there a through-line between Son House and Sun Ra (whose glorious *Some Blues But Not the Kind That's Blue* was one of 2008's more vital reissues)? Solo performances by Loren Connors, Sharp, and Cooper-Moore to follow. *At 7, Brecht Forum, 451 West Street, \$10* **JIM MACNIE**

[COMEDY] BORN TO KVETCH

Belzer and Lewis take Town Hall

"Every black kid in America will be one inch taller the day after Obama is elected," correctly predicted **Richard Belzer** in the *Voice* in October. Tonight, perhaps he'll look into his crystal ball to tell us how the rest of 2009 will go when he brings his acerbic wit and backing band the Belzonics to Town Hall. Joining him on this outstanding double bill is fellow veteran actor-comedian-neurotic **Richard Lewis**, who's sure to do what he says he does best: "make people happy that they're not me." *At 8, Town Hall, 123 West 43rd Street, 212-307-4100, \$45-\$55* **ANGELA ASHMAN**

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SUNDAY | 1.18



Over the top:
Closed Caption
Comics

Andrew Neyer

[ART]

B-MORE CREATIVE

Cinders Gallery finds a new art collective to love

We never really contemplated moving to Baltimore until we heard about **Closed Caption Comics**, the Baltimore-based art collective that publishes a colorful comic zine of the same name and puts on shows, plays in bands (Witch Hat, Bears and Pieces), runs Lost Ghost Records, and organizes the all-girl performance festival, Puss Fust (see how much fun they have in B-more at closedcaptioncomics.blogspot.com). Now, the collective is dropping its killer work on Brooklyn with its show titled *Adolescent Rage* at Cinders Gallery. You'll see drawings, paintings, prints, collages, and zines featuring an array of manic styles and fun characters that may just inspire you to peruse Baltimore's Craigslist for one of its dirt-cheap apartments. *Through February 8, Cinders Gallery, 103 Havemeyer Street, Brooklyn, cindersgallery.com, free* ANGELA ASHMAN

[PARTY]

GIRL ON GIRL

The L Word steams up with a murder mystery

Last season on *The L Word*, things got really heated between the ladies as Jenny was kicked off the movie production of *Lez Girls* when her assistant exposed a sextape of Jenny and the leading actress. But does that give anyone a real motive to murder Jenny this season? Find out at the season six premiere party of *The L Word*, which will mark the last premiere party ever as we

head into the show's final episodes. Catch performances by Lori Michaels, DJ Susan Levine, and DJ Stacy, and look out for cast members, who have been known to show up at these soirees. *At 6, Pacha, 618 West 46th Street, RSVP at hrc.org/get_involved/events/11647.htm, \$20 suggested donation to benefit Human Rights Campaign* ARACELI CRUZ

[THEATER]

WOOLF PACK

Anne Bogart stages Virginia Woolf's only play

"Humor," wrote Virginia Woolf, "is the first of the gifts to perish in a foreign tongue." Yet Woolf wasn't particularly funny even in her native English, though she did write one comedy, *Freshwater*, now revived by the Women's Project and the SITI Company. Anne Bogart, no great comedian herself, directs the play's American debut. Written for Woolf's family members in 1923 and performed by them in 1935 (it enjoyed its premiere in Vanessa Bell's studio), the farce concerns Woolf's aunt, Julia Margaret Cameron, and the famous people—like Alfred Tennyson and Ellen Terry—who fetch up at her Isle of Wight home. Bogart regulars Ellen Lauren and Tom Nelis lead the seven-member cast. *In previews, opens January 25, through February 15, Julia Miles Theatre, 424 West 55th Street, 212-239-6200, \$42* ALEXIS SOLOSKI

With so much happening in the city every day, where do you begin? Voice Choices, of course. If there's an event our readers shouldn't miss, don't keep it to yourself. Send us the details via e-mail (listings@villagevoice.com), fax (212-475-5807), or mail (Voice Choices, 36 Cooper Square, New York, NY 10003) at least three weeks in advance to be considered for a free listing. Please remember to include press contact information. Be aware that there are no guarantees. See villagevoice.com/nycguide for our complete listings.

MONDAY | 1.19

[TRIBUTE]

GOT MLK?

Dream, dream, dream at these two events

With thousands of white kids from the Midwest adopting "Hussein" as their middle name last year, we're expecting the popularity of Martin Luther King Jr. Day to really take off. Anyone can show their black pride at BAM's 23rd annual **Brooklyn Tribute to Dr. Martin Luther King, Jr.—Come Share the Dream**. The event features performances by Brian Jackson and the James Hall Worship & Praise gospel choir and an address by Minnijean

Brown-Trickey—one of the first students to attend the desegregated Central High School in Little Rock, Arkansas. Following will be a free screening of the 2007 documentary *Little Rock High: 50 Years Later*. And over at Symphony Space, check out the band Abraham, Inc., for **Celebrate the Dream**, in which a trombonist, klezmer clarinetist, and "beat architect" blend sounds and styles for a truly multicultural celebration. *BAM: At 10:30 a.m., Howard Gilman Opera House, 30 Lafayette Avenue, 718-636-4100, bam.org, free; Symphony Space: At 6:30, 2537 Broadway, 212-864-5400, symphonyspace.org, free* SHARYN JACKSON

TUESDAY | 1.20



Get Fucked
Up for
Obama

David Waldman

[INAUGURATION DAY]

YOU'RE INVITED

Fete the 44th prez without going to D.C.

Symphony Space Inauguration Viewing:

Watch the day's festivities on a big screen; bring your lunch, order in, or purchase snacks. *At 10 a.m., Symphony Space, 2537 Broadway, 212-864-5400, free*

Village Pourhouse Inauguration Party:

A complimentary toast with specialty shots like the Obama Mamma and Barack-a-Bombs follow Obama's speech. *At 11, Village Pourhouse, 64 Third Avenue and 982 Amsterdam Avenue, 212-979-2337, ext. 8008, no cover*

Blue Ball: Party with other young New York Democrats at this "blue-tie" event; open bar, DJ, and surprises come with the price of admission. *At 8, Tribeca Cinemas Gallery, 13 Laight Street, thinkblue.net, \$30*

Hip-Hop Inauguration Celebration:

Naughty by Nature and M.O.P. give it up to Bam-Bam. *At 8, B.B. King Blues Club & Grill, 237 West 42nd Street, 212-997-4144, \$25*

Inauguration Day Punk Show: Kick off four years of change with Fucked Up, Pissed Jeans, the Vivian Girls, and a boot in your face. *At 8, Market Hotel, 1142 Myr-*

tle Avenue, Brooklyn, toddpny.com, \$10
Rockbama! A Political Party for the People! A night of music, comedy, and a look back at Bush's "greatest" moments. *At 8, Arlene's Grocery, 95 Stanton Street, annierock.com, \$6*

[MUSIC]

PRIMAL SCREAM

They grow 'em weird in Maryland

Much like that other herd, the Berenstain Bears, Baltimore's **Animal Collective** can be taken at tidy face value or as a terrifying prophecy of times to come. Their meandering folk-pop is luminous and declarative, full of couplets such as, "I'm getting lost in your curls/I'm getting crushed out on the things that only I should see" (on "Bluish," from the terrific new LP *Merriweather Post Pavilion*), but the delicate surfaces thinly conceal a seething, snow-balling discontent. Their extraterrestrial appeal will surely fill the ornate Grand Ballroom—but just in case, equally offbeat Queens kids Blues Control will be there for the assist. *At 8, the Grand Ballroom at Manhattan Center Studios, 311 West 34th Street, mcstudios.com, \$28* STACEY ANDERSON



Outgoing comedian-in-chief: Will Ferrell

Mary Ellen Matthews

[ART]

MAKE THEM COME TO YOU

Liz Renay was more than just a pretty face

From burlesque dancer to painter to author to prison inmate, the late Liz Renay did it all. **How to Attract Men** displays the life and times of the former pinup queen—who once won a nationwide Marilyn Monroe look-alike contest sponsored by Twentieth Century Fox—and actress who completed many of her paintings while at Terminal Island women's prison (her mob connection got her three years for perjury). During the end of her sentence, Renay allegedly wanted to prolong her stay so she could finish a mural she did in the prison's chapel. The exhibition, which is also presented by the Burlesque Hall of Fame, features 25 paintings, collages, costumes, and artifacts. *Through January 31, Deitch, 76 Grand Street, deitch.com, free* **ARACELI CRUZ**

[THEATER]

FAMILY AFFAIR

Maggie Gyllenhaal and Peter Sarsgaard take on Chekhov

After attending the premiere of Chekhov's **Uncle Vanya** in 1899, Count Leo Tolstoy reportedly shouted, "Where is the drama? What does it consist of?" (Professors from Moscow University, who thought the work unfair toward intellectuals, also complained.) But Tolstoy's tetchy cries have rarely received echo in the ensuing century: Chekhov's avuncular play has earned and upheld a reputation for mordant comedy,

tender melancholy, and penetrating insight. Austin Pendleton's revival for the Classic Stage Company packs extra drama—he's cast husband-and-wife screen stars Maggie Gyllenhaal and Peter Sarsgaard as lovers Yelena and Astrov. Dennis O'Hare, Mamie Gummer, and George Morfogen round out the unhappy family. *In previews, opens February 12, through March 1, Classic Stage, 136 East 13th Street, 866-811-4111, \$70-\$75* **ALEXIS SOLOSKI**

[THEATER]

DON'T THROW ANY SHOES...

...It's just Will Ferrell

We suppose that at this point we can blame everything that continues to go horribly on George Bush, and that includes all the closing shows on Broadway. It's actually very fitting to have his last presidential address, **You're Welcome America: A Final Night With George W. Bush**, on the very streets where these shows have hit a dead end because of the doomed economy. It's also fitting that the only Bush New Yorkers ever really liked—Will Ferrell's dead-on impersonation of him from *Saturday Night Live*—is the star of the show. We're assuming the squinty-eyed former (hooray! We can finally say "former"!) president will gloss over his mistakes made in office, have a good laugh about the mess he's left for his successor, and contemplate what he plans to screw up next. *Previews begin January 20, opens February 5, Cort Theatre, 138 West 48th Street, 212-239-6200, \$56-\$116* **ARACELI CRUZ**

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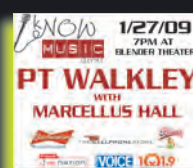


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PARSONS DANCE



photo by Lois Greenfield

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Art

Show World

By R.C. Baker

Broadcast Views

Television tangles with modern art—Warhol wins

In 1964, the Philip Morris company hired Alfred C. Chadbourn, of the Famous Artists mail-order school ("Draw Binky the Skunk"), to paint portraits of such CBS TV luminaries as Red Skelton, Raymond Burr, and the entire cast of *Gilligan's Island*. Although *Sponsor* magazine proclaimed the endeavor "a legitimate fine arts project," author Lynn Spigel points out in her fascinating new book, *TV by Design: Modern Art and the Rise of Network Television* (University of Chicago Press, 402 pp., \$27.50), that the cigarette company's goal was to positively identify their increasingly suspect product with small-screen headliners.

But the real artistic accomplishment of early TV, as Spigel amply demonstrates, was to make the spare lines of modern European design and the disconcerting impact of movements such as abstract expressionism palatable to a suspicious Cold War populace. Production drawings from 1953 of the skeletal sets designed for the cramped confines of early television studios resemble a Russian constructivist version of *Waiting for Godot*; in an ad for CBS, Ben Shahn's beautifully abstract 1955 ink drawing of a thicket of TV antennas illustrated the bumper crop of new viewers the network could peddle to advertisers.

As advertising, marketing, and fine art collided, Warhol was there, directing traffic. Andy looms large over *TV by Design*, drawing title cards for the 1953 CBS show *Letter of Love*, painting faux ads on canvas (*\$199 Television*, 1961), and winning praise from art directors for his split-screen technique in *Chelsea Girls* (1966), which was promptly adapted by an ad agency making commercials for an athlete's-foot remedy. Almost two decades later, the king of Pop art achieved perhaps his most dubious 15 minutes of fame when he appeared as himself on the 200th episode of *The Love Boat*. In one absorbing revelation among many, Spigel points out that Warhol—the master of analog reproduction, with his off-register screen prints and flash-blasted celebrity Polaroids—worked with a Commodore computer to enhance the visuals of the various cable shows he masterminded in the late 1970s and '80s.

There's little doubt that had he not died in 1987, Andy would nowadays be dutifully pecking away on a Macintosh keyboard. Mac's ongoing dominance of the graphics field was presaged by its "1984" Superbowl ad, which celebrates its 25th anniversary on January 22 (youtube.com/

watch?v=0YecfV3ubP8). Ridley Scott's enthralling 60-second spot features a comely woman in red shorts dashing through cadres of gray-clad drones, storm troopers in hot pursuit. With Olympic brio, she hurls a sledgehammer through a screen transmitting Big Brother's newspeak exhortations, bathing the worker bees in liberating light over which floats the tagline, "On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984.'" Superbowl XVIII had been a snooze, but many viewers were left open-mouthed by this instantly legendary ad, which arguably led to mass acceptance of computers as agents of personal creativity rather than conduits of centralized IBM conformity. In the 1972 underground comic strip *The Rudolf*, cartoonist Vaughn Bode had envisioned a similarly Piranesian labyrinth for regimented workers,



Orwellian Jobs: From Apple's 1984 ad

but his scruffy rebel was cut down by grinning thought police. Decades later, it could be argued that although the Mac has undeniably enhanced the way images are made and disseminated, rather than freeing us, the personal computer has ushered in the 24/7 workweek, with the boss (if not Big Bro) always just an e-mail away.

God only knows what sort of king-hell computer programs Pipilotti Rist employed for *Pour Your Body Out (7354 Cubic Meters)*, her '60s-influenced happening at the Museum of Modern Art (11 W 53rd St., 212-708-9400, through February 2). Like a version of Warhol's multimedia *Exploding Plastic Inevitable* staged in the Garden of Eden, this multichannel video envelops you with psychedelic aureoles, garish fruit, and a nubile redhead projected across the three towering walls of MOMA's atrium (hence, the subtitle). Amid a soundtrack conjuring the audio equivalent of a lava lamp, flower petals get stuffed into nostrils, the young woman and a pig sloppily nosh apples, and limbs merge in Rorschach-style confluences. Recurring scenes of bare feet treading upon rich soil, clotted trash, and rotting fruit offer ripe visions of either healthy animal desires or a sybaritic fall from grace. It's worth taking off your shoes, lying back on the huge circular sofa, and contemplating which side you're on.

Call This Opera?

Cue the digital light show! Choreographer David Parsons roisters into new minefields.

Parsons Dance

Joyce Theater
175 Eighth Avenue, 212-242-0800
Through January 18

BY DEBORAH JOWITT

Roll over, Puccini, Donizetti, Bizet! You there, Mozart, get down! Purcell, do you recognize your Dido's lament filtering through the drums in the East Village Opera Company's rock 'n' roll take on it? Some of the best-known arias by these and other composers, as arranged and recorded by EVOC, have been cobbled together by choreographer David Parsons, Tyley Ross (EVOC's co-founder and lead male vocalist), and AnnMarie Milazzo (its female vocalist) to form a score and a scenario for Parsons's *Remember Me*. With this new work, which alternates at the Joyce with pieces from his dance company's repertory, Parsons enters the realm of pop spectacle with a vengeance.

Raging passions! Violence! Undying love! Sex! A light show with eye-popping digital effects! An aerial duet! Awesome dancing! And a back beat to knock it all home. The story concerns a guy whose girl prefers his brother, so he drags her into a slide-projected cloister where she's "kept in a gilded cage above" (according to a poem by Milazzo in the program), but appears to kill her (although she still has a lot of dancing to do). Ross and Milazzo sing live to recorded accompaniment (even a rock fan and a non-opera-purist can be appalled by what the Joyce's sound system does to their mic'd voices). Parsons weaves them—excellent, showbiz-savvy performers—into the choreography, sometimes merging them with the hero and heroine; Milazzo sings one song sitting on a male dancer who's on all fours, while Abby Silva, as the sought-after woman, stands on his back behind her.

This is one of those perpetually smoldering societies. The marvelous Silva is no sweet ingenue; she pumps her arms and swings her hips and flaunts her sexy body. Miguel Quinones, her rejected suitor and jealous kidnapper, and Zac Hammer, her preferred lover, thrust themselves into Parsons's lusty, sensuous movement—whipping off turns that spin them to the ground and bundling themselves into the air like unexploded grenades. The other nine vibrant dancers act as observers, villagers, surrogates for the three principal characters, and even design elements. In one of the best scenes, couples squabble and duel in diverse, fiercely energetic ways. Silva is harnessed and roped (aerial co-choreographer: Stacey Carlson) for a striking duet with Hammer. Each time



Caution, danger aria:
Quinones, Milazzo, and
Hammer do up Parsons.

Lois Greenfield

he lifts her, she's sent just a little higher than usual in a pas de deux and lands in his arms—as light as his heart must be. There's an eye-catching (if puzzling) scene, in which the ensemble, led by Hammer, walks in a slow procession, each holding the elbows of the person ahead. This long snake, reiterated by projected double-imaged video of it, ripples in optically tricky patterns while Ross sings EVOC's version of "Nessun Dorma" from Puccini's *Turandot*.

As long as Parsons is entering the domain of chamber extravaganza, he might consider clarity as an enhancement of drama. The audience roars for the powerful performers, the florid show, and

This is one of those perpetually smoldering societies.

the ambience of operatic passion, but I'm not sure they're truly moved by the story, or can even follow it. Jason Thompson's production design (abetted by Howell Binkley's always expert lighting) can be distracting or unnecessarily puzzling. The projection of whirling stylized plants may be in aid of "The Flower Duet" from Delibes's *Lakmé*, but what does a huge golden sphere—floating on or rising from what look like brown clouds—have to do

with *La Bohème*'s "Che Gelida Manina"?

Parsons keeps the stage a-swirl with punchy dancing—rarely allowing for the pauses or directorial strategies that would highlight the characters' emotions and motivations and make it possible for you to be truly moved by them. Hammer shines as a dancer, but is never allowed to truly reveal himself as an individual. An entrance by Quinones, swathed in a long piece of dark fabric (pulled taut by someone out of sight in the wings), is presumably meant to telegraph his consuming jealousy, but the moment rapidly dissipates without making much of a point. In the scene that takes place in a nunnery or a vault of some kind, Quinones virtuosically brutalizes Silva, eventually pushing her into a backbend that forces her to the floor, and doing it every time she miraculously recovers (for this Ross sings Schubert's "Ave Maria"). We aren't shown her feelings—aren't even sure she's still alive—since she's carried as if on a bier. A later solo focuses on her writhing on the floor in front of a spectacularly gaudy projection of swimming ovals and smoke-ring shapes. Quinones's culpability is also shown choreographically. He keeps trying to get close to Silva while friends hover over her recumbent form, pushing him away. But whatever impact this has on him is lost in the turbulence, as the rock-opera dansical sweeps on, creating its own rules and breaking many others.

Dance

Dance

'BAX Space Grant Showcase': Featuring Ivy Baldwin, Red Terror Squad, and Andrew Gilchrist. Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 8 p.m., \$8-\$15. Brooklyn Arts Exchange, 421 Fifth Ave., Brooklyn, 718-832-0018, www.bax.org/index2.php.

Chen Dance Center: The company presents the opening of its performance and workshop series, *Eight Strokes and the Moving Word*, which focuses on demystifying our ideas on choreography as well as our cultural constructs. For grades 3-8. Jan. 12-16 & 27-30; Feb. 2-4, 6, 9-13; Apr. 21-24. Chen Dance Center, 70 Mulberry St. (2nd floor).

China's Modern Dance Boom: The Joyce Theater Dance Talks Series presents China's Modern Dance Boom, discussing the cultural evolution of one of the most ancient forms of dance to what it is today in Modern China. Mon., Jan. 19, 6 p.m., free. Joyce Soho, 155 Mercer St., 212-334-7479.

'Dance Jam Fridays': Join Michelle Arie-Herler, along with special guests, for an evening of improvisational DanceJamming. Fridays, 8 p.m. 92nd Street Y, 1395 Lexington Ave., 212-415-5500, www.92ndsty.org/.

'Dance on Camera Festival': Featuring past and present full-length films and shorts. From January 7-11 & 16-17. Check schedule for times. Sat., Jan. 17, \$11. Walter Reade Theater, 165 W 65th St., 212-875-5600, www.filmfinc.com.

DD Dorvillier / human future dance corps: The company presents the world premiere of *Choreography, A Prologue for the Apocalypse of Understanding, Get Ready! (CPAU, Get Ready!)*, a piece with distinct parts but a common thread of exploring our concept of "understanding." Collaboration with Thomas Dunn, Heather Kravas, Zeena Parkins, Amanda Piña, Joaquim Pujol, and Elizabeth Ward. Wednesdays-Saturdays, 7:30 p.m., \$15-\$26. Dance Theater Workshop, 219 W 19th St., 212-924-0077.

Gallim Dance: The young company presents *I Can See Myself in Your Pupil*, a humorous piece about the search for community and intimacy, and *Blush*, an inquiry on instinct and sex. Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 8 p.m.; Sun., Jan. 18, 3 p.m., \$20-\$25. Joyce Soho, 155 Mercer St., 212-334-7479.

Guillermina Quiroga: The Argentinian choreographer returns with *Tango, Historias Breves*. An all-star tango ensemble performs. Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 8 p.m., \$18-\$35. Skirball Center, 566 La Guardia Pl., 212-279-4200.

Jeanine Durning: Durning mixes autobiography, fiction, and abstraction in *Ex-memory: waywewere*, a look at a point in time that may not have existed. Opens Jan. 15, Thursday-Saturday, 8:30 p.m., \$12-\$18. Danspace Project at St. Mark's Church, 131 E 10th St., 212-674-8194, danspaceproject.org.

Katja Pfeifer & Patricia Weiss: Ballet, West African dance, Capoeira, and contemporary dance come together in *Voodoo-Queen*. Frisner Augustin portrays Marie Laveau, the New Orleans voodoo legend. Sat., Jan. 17, 7:30 p.m.; Sun., Jan. 18, 6 p.m., \$15-\$30. Citigroup Theater, Ailey Studios, 405 W 55th St., 212-405-9000.

Kelley Donovan & Dancers: The company presents *Borrowed Bones*, a work about being accepted, letting go, and the transiency of life. Fri., Jan. 16, 9 p.m.; Sat., Jan. 17, 8:30 p.m., \$12-\$20. Merce Cunningham Studio, 55 Bethune St.

Parsons Dance: The company divides its presentation into two programs. Program A shows a new premiere alongside the East Village Opera Company, while Program B offers Parson's classics. Wed., Jan. 14, 7:30 p.m.; Thu., Jan. 15, 8 p.m.; Fri., Jan. 16, 8 p.m.; Sat., Jan. 17, 2 & 8 p.m.; Sun., Jan. 18, 2 & 7:30 p.m., \$19-\$59. Joyce Theater, 175 Eighth Ave., 212-242-0800.

Witness Relocation: The company transforms *The Blue Bird*, a play adapted from a 1980 Japanese Anime series by Hiroshi Sasagawa, into a physical dance theater piece. Wednesdays-Saturdays, 7:30 p.m. Continues through Jan. 17, \$12-\$18. Clemente Soto Velez, 107 Suffolk St., 212-260-4080, www.csvcenter.com.

In Search of Greatness

Gina Gionfriddo's *Becky Shaw* has classic aspirations—and contemporary shortfalls

Theater



Thackeray + G.B.S. +
sitcom: *Becky Shaw*

Joan Marcus

Becky Shaw

By Gina Gionfriddo
Second Stage Theatre
307 West 43rd Street, 212-246-4422

BY MICHAEL FEINGOLD

Gina Gionfriddo's *Becky Shaw*, now running at Second Stage Theatre, has done one big favor: It has annoyed me into reaffirming my belief that New York's single biggest lack, in the past few decades, has been a major classical theater. I don't mean an uptown theater that revives old Broadway war-horses, venturing occasionally into the modern canon. Nor do I mean a tiny downtown theater that digs up half-forgotten plays of the past. I mean a theater that lives in the canon, and lives there for the sake of its greatness. I mean a theater where the diverting tail does not wag the artistic dog.

A theater like that is necessary not only for my mental health (so worn down by decades of stage triviality that most of my few readers probably doubt it exists), but for New York's mental health, and most of all for that of its playwrights—the

ones who, like Gionfriddo, are blessed with ambition, ability, and imagination. They need it, not as a model to imitate mechanically—though a writer who copied Sophocles, Molière, or Ibsen would be doing a wise thing—but as a challenge. The bar needs to be set high because our best writers deserve the challenge; let them meet it, and see what results.

Gionfriddo's new play proves that she means to claim classical stature and take risks of classical size. Centering an upper-class comedy about mating habits and financial shenanigans on a character named "Becky Shaw" announces an allegiance both to Thackeray, who invented *Vanity Fair*'s scheming heroine, Becky Sharp, and to the great comic playwright who made the interlocking of mores and money one of his special areas of expertise.

To this, Gionfriddo adds an extra layer of contemporary self-awareness: Unlike the conscious schemer Becky Sharp, this modern Becky (played by Annie Parisse with an endearing woe-ful helplessness) is a neurotic jumble of traits, half-aggressor and half-victim, a chronic loser only partly aware of her gift for targeting the vulnerable spots in

other people's psyches. Much of the action lets us watch Becky learning to hone her manipulative skills while she strives to entrap Max (David Wilson Barnes), a fabulously rich money manager whose emotional life is encrusted with a condescending negativity as thick as medieval armor. Whether Becky wields the blowtorch that can cut through it is left an open question at the end.

A bigger question, though, might be to what extent Becky, or any of the other characters, is actually the play's subject. For all the wit and astuteness Gionfriddo musters—and a lot of her dialogue has a marvelous sharp-tongued zest—she seems engulfed in a hopeless struggle to focus her burgeoning materials. The lengthy opening scene deals with the financial troubles of Max's adoptive family, graphing his knotty relationship with his stepsister, Susanna (Emily Bergl).

Even after Becky finally materializes in Scene 2, through the intervention of the sympathetic sap of a husband, Andrew (Thomas Sadoski), whom Susanna has abruptly acquired during the scene change, we spend a lot of time watching Max sort out the messy affairs of Susanna and her physically impaired but

nonchalantly sardonic mother, Susan (Kelly Bishop), whose offstage lover is bleeding her dry. Susanna herself, devastated by her father's death and the revelations that followed it (including the shaky state of the family fortune), serves alternately as ally and obstacle to Max's efforts. Fixated on Max since childhood, but inexplicably smitten with Andrew, Susanna is as much the play's central figure as Becky; certain scenes in which Gionfriddo pushes hard to fill in the details of Becky's story suggest hastily applied playwriting-class Band-Aids.

The Band-Aids feel necessary because of the big shortcoming that keeps *Becky Shaw* from standing free among the great social comedies it strives to emulate: Its characters inhabit no known world. This isn't a matter of naturalistic accuracy, but of common sense. Writers from Congreve to Noël Coward, or, over here, from Clyde Fitch to María Irene Fornés, have made audiences believe in characters as extreme and verbally extravagant as those Gionfriddo conceives, and convinced their public that those characters inhabited a believable world just one magical step away from our own.

**You can't write, any more
than you can walk, in
two directions at once.**

Partly, Gionfriddo's story loses focus because her characters don't convince; you're always asking yourself why or whether they would even bother making some of the excessive efforts they go through. (Max is so relentlessly hostile that it's hard to believe anyone would go to the trouble of fixing him up with a blind date.) And—as in far too many recent plays—the world outside the characters' largely cushioned lives never seems fully imagined. Instead, it's evoked in the kind of buzzword-laden comedy that owes its lineage to the sitcom. Gionfriddo's narrative thrust is aimed at people interested in human beings; her verbal displays often seem aimed toward those more interested in hipster yuks. You can't write, any more than you can walk, in two directions at once.

The pity of it is that all the elements for a major experience lurk, half-tapped, in Peter DuBois's production. Barnes's overwound, nonstop Max, spitting out his lines like machine-gun bullets, leads a team of first-rate actors, each of whom seems to be searching for the one additional trait that will make the role immortal. Derek McLane's set, too, seems to stop just short of the stylistic definition that designers like Cecil Beaton and Christian Bérard gave high comedy half a century ago. But the shortfall is in the script: With fussing and contriving, Gionfriddo has locked the substance of her play away from us, instead of releasing it to stand free on the stage. The great writers who inspired her cared for their art too much to fuss.

mfeingold@villagevoice.com

Pan Pan's blue period: The Crumb Trail



Yi Zhao

The Crumb Trail

By Pan Pan

Eight

By Ella Hickson
P.S.122
150 First Avenue, 212-352-3101

The Pond Hoppers

Talky Brits and arty Micks
hit P.S. 122's Coil Festival

BY ALEXIS SOLOSKI

This is the best bit," says Irish actress Aoife Duffin in *The Crumb Trail*, "the bit I love, the darkness, the waiting, the not knowing what's going to happen next." Pan Pan, the Dublin company of which Duffin is a member, offers performances saturated with anxiety and incongruity—anything, or everything, might happen next: a taste of the classics, a dollop of story theater, a pinch of psychodrama, a power-pop soundtrack. Pan Pan kneads it all into the mix. First seen here with last year's marvelous *Oedipus Loves You*, they're back for P.S.122's Coil Festival with *The Crumb Trail*, a scattered adaptation of "Hansel and Gretel."

After performer Bush Moukarzel primes the audience with a recap of Pan Pan's best reviews, the cast delivers a series of confessions—largely centered on the family. Gradually, the actors transform into a family of their own: a woodcutter and his wife and the two children they can't afford to feed. Lest this sound positively linear, Pan Pan ruptures the action with YouTube clips, *Hamlet* outtakes, ecstatic dances, mild displays of strength, and even baking. Arthur Rioridan, who plays the woodcutter, pours flour, water, and yeast into a bread maker, which jiggles and thrums for an hour, finally delivering a sweetly scented loaf.

Appropriate to a variation on "Hansel and Gretel," there's lots of gingerbread here—music, dance, overhead projections, cooking—but little structure to support it. *Oedipus Loves You*, for all its strangeness, stuck to the Sophoclean story and confined itself to a cramped playing space. This time, director Gavin Quinn hasn't limited his anarchic im-

pulses. The action departs too often and too willingly from the tale, and the actors seem astray in the expanse of P.S.122's upstairs theater. Pan Pan loses itself in Hansel and Gretel's woods—and threatens to lose its audience as well.

This seems deliberate. In a program note, Pan Pan writes, "*The Crumb Trail* spreads itself in apparently disconnected scenes. . . . It is necessary that the audience links, joins parts, and perceives the continuous modifications of the narrative. What matters is the configuration of the reality, not the story." This is very nearly nonsense. Yet there's a precision to the performances that affords the piece cohesion. Despite its best—or worst—intentions, *The Crumb Trail* arrives at a lucid and rather happy ending.

Happy endings aren't much on offer in Ella Hickson's *Eight*, also at P.S.122, a collection of eight mildly anguished monologues concerned with "the strand of rebellion that runs through a twenty-something. . . . We are a generation without definition, a generation invaded by normal; we are a generation born into a world that has never been so full of voices—and yet we cannot be heard." Perhaps my very recent transformation into a thirtysomething has injured me to this generational anomie. But, really, grow up.

Pan Pan loses itself in Hansel and Gretel's woods.

When Hickson does, a fine writer may emerge, but *Eight* offers only glimpses of talent and craft amid the self-serious and slightly shocking material. A hit at the Edinburgh Fringe, the play hasn't entirely translated to New York, perhaps because it includes all the monologues rather than the four-per-show it did in Scotland. We hear from Millie, a cheery prostitute, who bonks the best of British society; Danny, an Iraq War vet, who spends date-night in the morgue; Andre, an art dealer, who offers a bit of a chat while his recently deceased lover dangles from the rafters; and various others. Maybe Hickson's as kinky and quirky as they come, but one thinks of the author when Andre suggests, "Being subversive's more a hobby than a necessity."

Sightlines

Wickets

By Clove Galilee and Jenny Rogers
3LD
80 Greenwich Street, 212-352-3101

If you're at all averse to high-concept "director's theater"—or to transatlantic flights in coach—you might be wary of *Wickets*, which time-warps María Irene Fornés's 1977 classic *Fefu and Her Friends* from a 1930s New England country home to a 1971 New York-to-Paris red-eye. After packing spectators into an unsettlingly accurate-feeling fuselage, an octet of silk-scarved stewardesses dole out period in-flight magazines and suggestive offerings of "warm nuts" and "moist towlettes." These would be Fefu (the one in charge) and her "friendly skies" friends.

Amid all the kitsch appeal, a thoughtful flight plan does emerge. Wearing their painfully form-fitting uniform skirts as tightly as their smiles, the stewardesses perform pre-feminist femininity in extremis. While interrupted by parodies of standard flight-attendant routines, much of Fornés's drama—about lonely affluent women seeking a safe space for female bonding and desire—remains. And in contrast to all the fun, the characters' stolen moments of intimacy with each other seem all the more precious, momentarily piercing their masks of stiff hairspray and heavy eyeliner.

There's much for *Fefu* fans to dispute in this radical adaptation by the company Trick Saddle, and, inevitably, many details just don't translate. (The "wickets," for instance, figure in croquet games, now implausibly played in the plane's aisles.) Still, the deconstruction honors Fornés's essence, and as an intriguing and creative piece in its own right, *Wickets* is faux-site-specific performance at its best. GARRETT EISLER

LIGA, 50% reward & 50% punishment

Concept by Liesbeth Gritter
Public Theater
425 Lafayette Street, 212-967-7555

What do actors and children have in common? Maybe this isn't a particularly tricky question, but the Dutch theater company Kassys, under the direction of Liesbeth Gritter, has set out to answer it in surprising and entertaining ways. In *LIGA, 50% reward & 50% punishment*, now playing at the Public Theater as part of the Under the Radar festival, Gritter and her charming ensemble breathe new life into the comparison between theatrical performance and social performance—between the actor and the child as two figures who accept

stifling strictures in order to win the approval of director and audience, parent and peer.

Over 70 captivating minutes, *LIGA* traces the way shame and obedience shoehorn childish precocity and play into inoffensive (and uninteresting) adult behavior—for instance, attempting witty small talk at a haute-bourgeois garden party—and, in a parallel motion, shows how well-worn conventions straitjacket the imaginative potential of theater into bland representational realism.

And, thank goodness, the Kassys ensemble turns out to be hilariously (and willfully) bad at garden-fete naturalism. Each cast member has perfected the art of false spontaneity and deliberate awkwardness. Their darting glances and double- or triple-guessed gestures draw us ineluctably back to the idea that "acting natural"—onstage or in the great theater of the world—is not only an oppressive burden, but a contradiction in terms. CHRISTOPHER GROBE

The Blue Bird

By Mikuni Yanaihara
Clemente Soto Vélaz
107 Suffolk Street, 212-864-4444

There's often a fine line between eclecticism and chaos, and the company Witness Relocation appears all too happy to cross it. Their current production, *The Blue Bird*, is an interpretation of a play that's an adaptation of an anime series that's an adaptation of Maeterlinck's 1908 play. The troupe's aesthetic, by their own (accurate) description, "includes aspects of installation art, live video, task-based performance, timed activities, competition, and improvisation of all sorts."

In the right hands, the result of all those ingredients might make bouillabaisse; here, it's as if someone had thrown chocolate pudding, Tabasco, and pickles into the blender and expected you to taste the concoction—while the blender was still running. How much of this is the fault of the text (by Japanese choreographer Mikuni Yanaihara, translated by Aya Ogawa and Kameron Steele) is impossible to say. Maeterlinck's original is a symbolist fairy tale concerning two children's search for the bluebird of happiness. The current version has something to do with scientists looking for endangered animals in the forest, but the information comes to us in two-minute stretches punctuated by loud theater games and very sloppy dance routines. Meanwhile, portions of movies like *Godzilla*, *Titanic*, and *A Perfect Storm* are projected onto the back wall. I found myself watching these as a respite from the live production—the predicament of the theater in microcosm. TRAV S.D.

Richard Termine



Wickets' jet set takes
Fornés airborne.

★ Highly recommended

Off-Broadway

OPENING

Aristocrats: Brian Friel's play examines a family desperately trying to hold onto its heyday. Previews begin Jan. 16, opens Jan. 24, Wednesdays-Saturdays, 8 p.m.; Wednesdays, Saturdays, Sundays, 3 p.m. Continues through March 8, \$55-\$65. Irish Repertory Theatre, 132 W 22nd St., 212-727-2737, irishrepertorytheatre.com.

Blanche Survives Katrina in a FEMA Trailer Named Desire: Last year's Fringe hit places *A Streetcar Named Desire*'s Blanche DuBois in New Orleans during Hurricane Katrina and its aftermath. Previews begin Jan. 15, opens Jan. 25, Thursdays-Saturdays, 9 p.m.; Saturdays, 3 p.m.; Sundays, 7 p.m. Continues through March 15, \$20-\$30. Soho Playhouse, 15 Vandam, 212-691-1555.

The Cherry Orchard: Ethan Hawke stars in this Sam Mendes-directed new spin on Chekhov's classic. In previews, opens Jan. 14. Schedule varies. Through March 8, 7:30 p.m., \$30-\$90, 718-636-4100. BAM Harvey Theater, 651 Fulton St., Brooklyn.

Freshwater: Anne Bogart directs the U.S. premiere of this 1923 play written by Virginia Woolf for friends and family. The action is set in a Victorian garden on a summer evening. Previews begin Jan. 15, opens Jan. 25, Thursdays-Saturdays, 8 p.m.; Sundays, 3 p.m.; Tuesdays, Wednesdays, Sundays, 7 p.m. Continues through Feb. 15, \$42, 212-239-6200. Julia Miles Theater, 424 W 55th St.

Krapp, 39: An actor obsessed with a character from a Beckett play mines through recorded conversations and archival recordings on his 39th birthday. In previews, opens Jan. 22, Tuesdays-Saturdays, 7:30 p.m.; Saturdays, Sundays, 5 p.m. Continues through Jan. 22, \$29-\$39. Soho Playhouse, 15 Vandam, 212-691-1555.

Oscar and the Pink Lady: Rosemary Harris portrays a 10-year-old hospital patient, his friends, his family, and an old hospital volunteer in this play about a child's imagination. Opens Jan. 16, Fridays, Saturdays, 8 p.m.; Saturdays, Sundays, 3 p.m. Continues through Feb. 1, \$45, 212-307-4100. Florence Gould Hall, 55 E 59th St.

Sixty Miles to Silver Lake: Dan LeFranc's play follows a boy and his father on a car ride between soccer practice and his father's new apartment. Previews begin Jan. 15, opens Jan. 22, Tuesdays-Sundays, 7:30 p.m.; Saturdays, 3 p.m. Continues through Feb. 8, \$35, 866-811-4111. Walkerspace, 46 Walker St.

Terre Haute: Edmund White penned this new play in which a famous author comes face-to-face with an American terrorist on death row. In previews, opens Jan. 18, Tuesdays-Fridays, 8:15 p.m.; Saturdays, 2:15 & 8:15 p.m.; Sundays, 3:15 p.m. Continues through Feb. 15, \$35. 59E59, 59 E 59th St., 212-279-4200.

Twelfth Night: A classic production of Shakespeare's love story. Previews begin Jan. 20, opens Feb. 2, Tuesdays, 7 p.m.; Wednesdays, Saturdays, Sundays, 2 p.m.; Thursdays-Saturdays, 8 p.m. Continues through Feb. 22, \$25-\$55. Pearl Theatre, 80 St. Marks Pl., 212-598-9802.

Uncle Vanya: Maggie Gyllenhaal, Peter Sarsgaard, and

Denis O'Hare star in this Austin Pendleton-directed production of the Chekhov classic. Opens Jan. 17, Saturdays, Sundays, 2 p.m.; Tuesdays-Saturdays, 8 p.m. Continues through March 1, \$70-\$75, 866-811-4111. Classic Stage Company, 136 E 13th St.

NOW PLAYING

Altar Boyz: A concert-style pocket musical that means to spoof both boybands and Christian hypocrisy, but simultaneously seems to display its faith in both. The boys and the tunes are cute; Christopher Gattelli's choreography is distinctively witty. But you may be as much annoyed as diverted. FEINGOLD. Mondays, Wednesdays-Fridays, 8 p.m.; Saturdays, 2 & 8 p.m.; Sundays, 3 & 7 p.m., \$25-\$80. New World Stages, 340 W 50th St., 212-239-6200.

The Atheist: Ronan Noone's new play follows a crooked reporter who will do anything to get his next front-page story. Schedule varies, \$45, 212-352-3101. Barrow Street Theatre, 27 Barrow St., barrowstreet-theatre.com.

The Awesome '80s Prom: Though I was born too late to enjoy an '80s prom myself, I may once have actively requested Bon Jovi's "You Give Love a Bad Name" at a junior high semiformal. Conversely, this interactive show aims to give nostalgia musicals a good name when it invites audiences to drink, dance, and vote for prom king and queen. SOLOSKI. Saturdays, 8 p.m., \$50, 212-352-3101. Webster Hall, 125 E 11th St.

Becky Shaw: There are now several websites that arrange blind dates for their subscribers, but Becky and Max get set up the old-fashioned way, by interfering mutual friends. A hit at the Humana Festival, Gina Gionfriddo's play arrives for its assignation with Second Stage and with its director and half its cast (originator David Wilson Barmes and Annie Parisse) intact. SOLOSKI. Tuesdays, 7 p.m.; Wednesdays, Saturdays, 2 p.m.; Wednesdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through March 15, \$30-\$70. Second Stage Theatre, 307 W 43rd St., 212-246-4422, secondstage theatre.com.

Big Apple Circus: Play On! Is there a tastier fruit than the Big Apple Circus? Now in its 31st year, the one-ring circus returns to Damosch Park with its latest incarnation, *Play On!* The show features flying Colombians, acrobatic Chinese, juggling Americans, and Italian canines. SOLOSKI. Schedule varies. Through Jan. 18, \$28-\$86, 888-541-3750. Lincoln Center Damosch Park Bandshell, W 62nd & Amsterdam Ave.

Celebrity Autobiography: A rotating cast reads excerpts of celebrities' autobiographies, including Vanna White, Madonna, and Britney Spears. Mondays, 7:30 p.m., \$35-\$45, 212-868-4444. Triad Theatre, 158 W 72nd St.

The Cripple of Inishmaan: Set in 1934, Martin McDonagh's play, co-produced by Atlantic Theater Company and Ireland's Druid Theatre, tells the story of a Hollywood filmmaker who shakes up a sleepy Irish community and the life of a crippled young man when he arrives to shoot his latest movie. Tuesdays-Fridays, 8 p.m.; Saturdays, 2 & 8 p.m.; Sundays, 2 & 7 p.m. Continues through March 1, \$65, 212-279-4200. Atlantic Theater Company, 336 W 20th St.

Cupid & Psyche: A comic retelling of a Greek myth about forbidden love. Thursdays, Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 & 7 p.m. Continues through Jan. 18, \$36.50-\$41.50, 732-229-3166. New

Jersey Repertory Company, 179 Broadway, Long Branch, NJ.

Dear Edwina: Many 13-year-olds imagine they know everything, and that's the case with young Edwina, the heroine of this kiddie musical. She's so convinced of her superior wisdom that she sets out to become an advice columnist and drafts several companions into creating guidance-giving tuners for the Kalamazoo Advice-a-palooza Festival. Doubtless director Timothy McDonald will offer plenty of advice himself. SOLOSKI. Schedule varies. Through April 19, \$39, 212-239-6200. DR2, 103 E 15th St.

Dust: In Billy Goda's play, a man with money and an ex-con engage in a battle of wills. Tuesdays-Saturdays, 8 p.m.; Saturdays, Sundays, 3 p.m.; Sundays, 7 p.m. Through Jan. 18, \$65, 212-239-6200. Westside Theatre, 407 W 43rd St.

The Fantasticks: A romantic boy-meets-girl musical, with book and lyrics by Tom Jones and music by Harvey Schmidt. Mondays, Thursdays-Saturdays, 8 p.m.; Wednesdays, Saturdays, 2 p.m.; Sundays, 3 & 7:15 p.m., \$31-\$76, 212-307-4100. Snapple Theater Center, 210 W 50th St.

Fuerzabruta: A thrilling new physical-theater spectacle from the creators of *De La Guarda*. Tuesdays-Thursdays, 8 p.m.; Fridays, 8 & 10:30 p.m.; Saturdays, 7 & 10 p.m.; Sundays, 7 p.m., \$25-\$72, 212-239-6200. Daryl Roth Theatre, 20 Union Sq E.

I've Got a Little Twist: A new musical revue featuring hits by Gilbert & Sullivan, Rodgers & Hammerstein, and other Broadway composers. Thursdays, 7 p.m.; Sundays, 5:30 p.m. Continues through Jan. 18, \$30-\$40, 212-769-1000. Triad Theatre, 158 W 72nd St.

The Judgment of Paris: This dance piece is based on the first ever beauty contest, from the Greek myth. Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Feb. 1, \$35, 212-868-4444. Duo Theatre, 62 E 4th St.

The Marvelous Wonderettes: A new jukebox musical, set in the 1950s, about four prom-bound friends discussing their hopes and dreams while occasionally breaking into a chorus of "Stupid Cupid." SOLOSKI. Schedule varies, \$75-\$125, 212-239-6200. Westside Theatre, 407 W 43rd St.

Murdered by the Mob: Mingle with mobsters at this long-running murder-mystery show. A pasta dinner and dancing are included; solve the case and win a prize. Fridays, 7:30 p.m.; Saturdays, 7 p.m., \$79, 212-352-3101. Arno Ristorante, 141 W 38th St.

Naked Boys Singing! This long-running hit musical revue features a cast of eight "costume-free" men performing 16 original songs. Songs include "Muscle Addiction" and "Gratuitous Nudity." Fridays, 10:30 p.m.; Saturdays, 6 & 10:30 p.m., \$69. New World Stages, 340 W 50th St., 212-239-6200.

Sessions: A musical about an affluent New York therapist who himself needs therapy. Wednesdays-Fridays, 8 p.m.; Saturdays, 2 & 8 p.m.; Sundays, 3 p.m., \$50, 212-868-4444. Algonquin Theater, 123 E 24th St., algonquinproductions.org.

★ **Sleepwalk With Me:** Essentially a stand-up routine with a loose narrative about his struggles with sleepwalking (and sleep jumping and sleep crashing), Mike Birbiglia's solo show manages to be both charming and alarming at the same time. Birbiglia, a comedian by trade, is appealing and often very funny, his endearing, every-guy persona winning many laughs as he narrates his tale of somnambulism and love. PARKS. Wednesdays-Fridays, 8 p.m.; Saturdays,

8 & 10 p.m.; Sundays, 3 & 7 p.m. Continues through March 22, \$52, 212-239-6200. Bleecker Street Theatre, 45 Bleecker St.

Stomp: This acclaimed show features a talented ensemble of dancer-musicians who create rhythm and noise using everyday objects from trash-can lids to matchsticks. Tuesdays-Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 3 & 7 p.m., \$37-\$65, 212-307-4100. Orpheum Theatre, 126 Second Ave.

Tony n' Tina's Wedding: An interactive comedy set on the wedding day of a young Italian couple. The evening features a 30-minute ceremony and a reception with dancing, champagne toasts, a pasta dinner, and a slice of wedding cake. Thursdays-Saturdays, 7 p.m., \$87-\$125, 212-352-3101. Vinnie Black's Coliseum at the Edison Hotel, 221 W 46th St.

Off-Off-Broadway

OPENING

Act Four: One Act: Two programs feature 10 one-acts by Long Island City-based artists. Opens Jan. 14. Schedule varies. Continues through Jan. 31, \$15-\$25, 718-392-0722. Secret Theatre, 44-02 23rd St., Long Island City, Queens.

Ecstasy: A revival of Mike Leigh's play about four blue-collar friends in 1979 London. In previews, opens Jan. 25, Thursdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Jan. 25, \$18, 212-868-4444. The Red Room, 85 E 4th St.

Emilie's Voltaire: A true account of the law-breaking 16-year love affair between Voltaire and the Marquise du Chatelet. In previews, opens Jan. 22, Tuesdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Feb. 7, \$45, 212-279-4200. Beckett Theatre, 410 W 42nd St., theatrerow.org.

Fictive Kinship: A politician is haunted by the Grim Reaper. Opens Jan. 20, Tuesdays-Saturdays, 7 p.m.; Saturdays, 1 p.m. Continues through Jan. 24, \$15-\$20. 14th Street Y Theater, 344 E 14th St., 212-780-0800.

Hollow Log: A slacker living off of his millionaire best friend finds himself faced with mysterious events after his best friend becomes engaged to an actor. Previews begin Jan. 15, opens Jan. 16, Thursdays-Sundays, 8 p.m. Continues through Feb. 8, \$15, 212-868-4444. Roy Arias Studios & Theatres, 300 W 43rd St.

The Importance of Being Earnest: This revival of Oscar Wilde's comedy of mistaken identities stars Lynn Redgrave and Jeffrey Carlson. Previews begin Jan. 14, opens Jan. 18, Wednesdays, Thursdays, Sundays, 7:30 p.m.; Thursdays, Saturdays, Sundays, 2 p.m.; Fridays, Saturdays, 8 p.m. Continues through Feb. 15, \$25-\$92. Paper Mill Playhouse, Brookside Drive, Millburn, NJ, 973-376-4343.

Leaves of Glass: The relationship between two brothers disintegrates after their father's suicide. Previews begin Jan. 14, opens Jan. 18, Wednesdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Feb. 8, \$20, 212-279-4200. Peter Jay Sharp Theatre, 155 W 65th St.

The Meeting: Jeff Stetson's play depicts a fictitious meeting between Malcolm X and Dr. Martin Luther King Jr. Opens Jan. 15, Thursdays, Fridays, 11 a.m. & 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 3 p.m.; Mondays, 7:30 p.m. Continues through Jan. 19, \$25,

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212-690-0797. Malcolm X & Dr. Betty Shabazz Memorial & Educational Center, 3940 Broadway.

The People in My Hips: Writer-performer Ken Wolf's one-man show concerns his three-year struggle with post-traumatic stress disorder and split-personality. Opens Jan. 17, Sat., Jan. 17, 8 p.m.; Saturdays, 3 p.m. Continues through Feb. 7, \$20, 646-329-6588. Manhattan Repertory Theatre, 303 W 42nd St.

Pinocchio: The classic fairy tale about a wooden boy. Opens Jan. 17. Schedule varies. Through Jan. 25, \$10, 866-811-4111. Spoon Theatre, 38 W 38th St.

The Protestants: A New Yorker returns to his crazy family home in rural Virginia. Previews begin Jan. 16, opens Jan. 23, Thursdays-Saturdays, 8 p.m.; Sat., Jan. 31, 2 p.m. Continues through Feb. 14, \$10, 212-352-3101. The Brick, 575 Metropolitan Ave., Brooklyn, bricktheater.com.

Retrospective: Georgia O'Keeffe is visited by the ghost of her late husband, the artist Alfred Stieglitz. Opens Jan. 20. Schedule varies. Continues through Feb. 7, \$18. Manhattan Theatre Source, 177 MacDougal St., 212-260-4692.

Ride: A man and a woman wake up in bed together and cannot remember how they got there. Previews begin Jan. 15, opens Jan. 20, Tuesdays-Saturdays, 8:30 p.m.; Saturdays, 2:30 p.m.; Sundays, 3:30 p.m. Continues through Feb. 8, \$15-\$25. 59E59, 59 E 59th St., 212-279-4200.

Shadow of Himself: Homoerotics, randy goddesses, fearsome monsters—let no one say that the classics lack for action. Now Gilgamesh, perhaps our earliest example of literary fiction, will have all its good bits enacted in a new adaptation by prodigious Obie-winning playwright Neal Bell. Edward Eleftherion directs the Mesopotamian masterpiece. SOLOSKI. In previews, opens Jan. 16, Thursdays-Sundays, 8 p.m. Continues through Jan. 31, \$20, 212-352-3101. Access Theater, 380 Broadway (4th fl.).

Southern Gothic Nove: The Aberdeen, Mississippi Sex-Slave Incident: Cheryl King directs this comedy about mysterious kidnappings of the young women of Aberdeen, Mississippi. In previews, opens Jan. 14, Wednesdays, 8 p.m. Continues through Feb. 25, \$25, 212-868-4444. Stage Left Studio, 438 W 37th St.

Ten Blocks on the Camino Real: Target Margin Theater mounts the New York premiere of Tennessee Williams's lost work. Previews begin Jan. 14, opens Jan. 18, Wednesdays-Fridays, 8 p.m.; Saturdays, 4 & 8 p.m.; Sundays, 7 p.m. Continues through Jan. 31, \$15-\$20, 212-352-3101. Ohio Theater, 66 Wooster St.

Theatre Is Dead and So Are You: Stolen Chair Theatre Company enacts a funeral for the stage. In previews, opens Jan. 15, Thursdays-Saturdays, 8 p.m. Continues through Jan. 31, \$18, 212-868-4444. Connelly Theatre, 220 E 4th St.

The Third Story: Kathleen Turner stars in drag playwright Charles Busch's latest, about gangsters and screenwriters in old Hollywood. Previews begin Jan. 14, opens Feb. 2, Tuesdays, Wednesdays, 7 p.m.; Thursdays-Saturdays, 8 p.m.; Saturdays, 2 p.m.; Sundays, 3 p.m. Continues through Feb. 28, \$65, 212-279-4200. Lucille Lortel Theatre, 121 Christopher St.

Three Operas by Robert Ashley: The latest works by composer Robert Ashley. Opens Jan. 15, Tuesdays-Sundays, 8 p.m. Continues through Jan. 25, \$25. La MaMa E.T.C., 74A E 4th St., 212-475-7710.

23 Knives+Caesar & Cleopatra: A mystery about the death of Julius Caesar is shown repertory with

George Bernard Shaw's analysis of the relationship between two civilizations. In previews, opens Jan. 18. Schedule varies. Continues through Feb. 7, \$18. Clurman Theatre, 410 W 42nd St., 212-279-4200, theaterrow.org.

Waiting for the Show: An erotic experimental comedy about two actresses who pause rehearsal each day to administer and receive a crazy medical treatment. In previews, opens Jan. 17, Thursdays-Saturdays, 8 p.m. Continues through Jan. 31, \$20, 212-868-4444. WOW Café Theater, 59 E 4th St., 4th fl.

When It Rains: A woman goes into therapy after being released from prison for a murder she did not commit. Opens Jan. 14. Wednesdays-Saturdays, 8 p.m.; Saturdays, Sundays, 2 p.m.; Sundays, 6 p.m. Continues through Jan. 18, \$22, 516-983-2791. Producers' Club Theater, 358 W 44th St.

NOW PLAYING

The Amish Project: This one-woman play is inspired by the 2006 shooting at an Amish school. Saturdays, 2 & 8 p.m.; Sundays, 2 p.m.; Mondays, Tuesdays, 7 p.m.; Thursdays, Fridays, 8 p.m. Continues through Jan. 31, \$20-\$30, 212-239-6200. Cherry Lane Theatre, 38 Commerce St.

Blizzard the Wizard: An environmentally conscious fairy tale. Sundays, 1 p.m. Continues through Jan. 18, \$10, 212-695-5131. Urban Stages, 259 W 30th St.

The Blue Bird: Witness Relocation adapts a Japanese play about an endangered species. Wednesdays-Saturdays, 7:30 p.m. Continues through Jan. 24, \$18. CSV Cultural Center, Milagro Theater, 107 Suffolk St., 212-260-4080.

Bye Bye Birdie: The Charles Strouse-Lee Adams musical about an Elvis-like rock star who comes to a small town in Ohio. Wednesdays-Saturdays, 8 p.m.; Saturdays, Sundays, 2 p.m. Continues through Jan. 18, \$25. Hudson Guild Theatre, 441 W 26th St., 212-760-9812.

The Connection: A group of junkies and a group of cowboys come together while being filmed for a movie about their lives. In previews, opens Jan. 8, Sundays, 4 p.m.; Wednesdays-Saturdays, 8 p.m. Continues through Feb. 13, \$30, 212-352-3101. Living Theater, 21 Clinton St.

Cranked: An hour-long spoken-word show with a live DJ focuses on one man's problems with addiction and rehab. Fridays, Saturdays, 7 p.m.; Saturdays, 2 p.m.; Sundays, 3 p.m. Continues through Jan. 25, \$25, 646-223-3010. The Duke on 42nd Street, 229 W 42nd St.

Culturemart 2009: Samples of works by HERE's artists-in-residence. Schedule varies. Through Feb. 4, \$15-\$20, 212-352-3101. Manhattan Theatre Source, 177 MacDougal St.

Dammerung: A newly translated and adapted Yiddish play explores a world without hope. Tuesdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Jan. 25, \$18. Lion Theatre, 410 W 42nd St., 212-279-4200, theaterrow.org.

Fortnight: Four weeks of comedy, music, and performance from USA, Britain, and South Africa. Through Feb. 8. Barrow Street Theatre, 27 Barrow St., 212-243-6262, barrowstreettheatre.com.

Garden of Earthly Delights: This production of Martha Clarke's journey from creation through the fall of Eden features state-of-the-art aerial devices.

Saturdays, Sundays, 3 p.m.; Wednesdays-Saturdays, 8 p.m.; Tuesdays, Sundays, 7 p.m. Continues through Jan. 18, \$40-\$110, 212-307-4100. Minetta Lane Theatre, 18 Minetta Ln.

God Loves Tiny Tim: Actor and musician Spats White wrote and performs this one-man musical about Tiny Tim. Sundays, 8 p.m., \$20, 212-684-2960. Richmond Shepard Theatre, 309 E 26th St.

Going (with Coming): A '70s cult classic show from Britain is combined with a 21st-century update. Mondays, Wednesdays, 8:30 p.m.; Tuesdays, Wednesdays, 3 p.m. Continues through Jan. 14, \$12-\$15. Dixon Place, 161 Chrystie St., 212-219-0736, dixonplace.org.

Golly Gee Whiz! A family musical based on classic Judy Garland and Mickey Rooney films of the '30s. Saturdays, Sundays, 2 p.m.; Mon., Jan. 19, 12 & 2 p.m.; Wed., Feb. 18, 12 & 2 p.m. Continues through Feb. 15, \$20-\$25, 212-252-1619. Tada! Theater, 15 W 28th St. (2nd fl.).

Harry the Dirty Dog: A boy decides never to take a bath again, but becomes so dirty, his family doesn't recognize him anymore. Saturdays, Sundays, 12 & 2 p.m. Continues through Feb. 22, \$20-\$50, 212-352-3101. Manhattan Children's Theatre, 52 White St.

The Housewives' Cantata: The feminist comic cabaret tells the story of three women, one of whom becomes the first female president of the United States. Wednesdays, 8 p.m.; Tue., Jan. 20, 8 p.m. Continues through Jan. 20, \$30, 212-362-2590. Triad Theatre, 158 W 72nd St.

InGenius: Three full-length shows and three series of one-acts by Manhattan Theatre Source's Writers' Forum. Schedule varies. Through Feb. 7, \$18. Manhattan Theatre Source, 177 MacDougal St., 212-260-4692.

Last Jew in Europe: The story of love between a young Polish Jew and his Christian fiancée. Saturdays, Sundays, 3 p.m., \$55, 212-352-3101. Triad Theatre, 158 W 72nd St.

A Light Lunch: The latest from A.R. Gurney concerns a young Texas lawyer who pays a price for legacy. Wednesdays-Saturdays, 7 p.m.; Saturdays, Sundays, 3 p.m. Continues through Jan. 25, \$20-\$25, 212-352-3101. The Flea, 41 White St., theflea.org.

Likeness: A new play by David Caudle is set in colonial Boston, where a painter scores a complicated gig

doing the portrait of the daughter of a wealthy man. Schedule varies, 7 p.m. Continues through Jan. 25, \$18. Manhattan Theatre Source, 177 MacDougal St., 212-260-4692.

Little Red Riding Hood / La Caperucita Roja: A bilingual English/Spanish musical version of the fairy tale. Saturdays, 3 p.m. Continues through Jan. 24, \$15, 212-529-1545. CSV Cultural Center, Milagro Theater, 107 Suffolk St.

The Lodger: A mystery based on the Jack the Ripper case is based in a lodging house in turn-of-the-century London. Thursdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Feb. 1, \$18, 212-352-3101. Workshop Theater, 312 W 36th St.

Melvilpalooza: Ten new works by artists from across the U.S. take inspiration from Herman Melville. Mondays-Fridays, 7 p.m.; Fridays, 10 p.m.; Saturdays, 1, 4, 7 & 10 p.m.; Sundays, 1 & 4 p.m. Continues through Jan. 25, \$18, 212-352-3101. Metropolitan Playhouse, 220 E 4th St.

Paper Mill Playhouse Children's Theatre Series: Eleven educational productions of children's shows, including *The Lion, the Witch, and the Wardrobe* and *Seussical*. Saturdays, Sundays, 10 a.m. Continues through May 31, \$12-\$15. Paper Mill Playhouse, Brookside Drive, Millburn, 973-376-4343.

Pinkalicious: A new musical for children, about a girl who comes down with Pinkitis from eating too many pink cupcakes. Saturdays, 2 p.m.; Sundays, 12 p.m., \$30, 212-239-6200. Bleecker Street Theatre, 45 Bleecker St.

Romeo & Juliet: This production, incorporating dance, music, and poetry, sets Shakespeare's romantic tragedy in a violent, war-filled world. Wednesdays-Sundays, 8 p.m.; Sundays, 3 p.m. Continues through Jan. 18, \$15, 212-868-4444. Access Theater, 380 Broadway (4th fl.).

The Shipment: Young Jean Lee's new play explores black identity politics from a Korean-American perspective. Wednesdays-Saturdays, 8 p.m. Continues through Jan. 24, \$15, 212-255-5793 ext. 11. The Kitchen, 512 W 19th St., thekitchen.org.

Silent Heroes: Six women gather after they learn that one of their husbands—al Marine Corps aviators in the Vietnam War—has crashed. Wednesdays-Saturdays, 8 p.m.; Saturdays, Sundays, 3 p.m.

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Stay Over: A thirtysomething couple tries to survive a permitted infidelity. Thursdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Jan. 31, \$15. Theater for the New City, 155 First Ave., 212-254-1109.

Surrender: An interactive theater event simulating the training and deployment of soldiers to Iraq. Sundays, 4 p.m.; Wednesdays-Saturdays, 7:30 p.m. Continues through Jan. 25, \$20-\$30, 212-868-4444. CSV Cultural Center, Milagro Theater, 107 Suffolk St.

Things to Ruin: A theatrical rock concert about emotionally messy people. Fridays, 8 p.m.; Fri., Feb. 6, 11 p.m.; Fri., Feb. 20, 11 p.m. Continues through Feb. 27, \$20, 212-352-3101. Zipper Factory, 336 W 37th St.

30,000 Kilohertz of Sound: This weekly improv show uses random shortwave radio signals. Thursdays, 11:30 p.m. Continues through Jan. 29, \$5. Magnet Theater, 254 W 29th St., 212-244-8824.

This Is Burlesque: Paying homage to the roots of burlesque, the World Famous Pontani Sisters and special guests go back in time to the wild days of the speakeasy. Thursdays, Fridays, 8 p.m.; Saturdays, 7:30 & 9:30 p.m., \$25, 212-868-4444. Corio, 337A West Broadway.

Twelfth Night: A live indie-rock score accompanies Shakespeare's comedy. Wednesdays-Saturdays, 8 p.m. Continues through Jan. 24, \$18. Kirk Theatre, 410 W 42nd St., 212-279-4200, theaterow.org.

Two Widows: The Bronx Opera performs Smetana's opera about the romance between a girl and her cousin in English. Saturdays, 8 p.m.; Sundays, 2 p.m. Through Jan. 18, \$25-\$40, 212-772-4448. Multiple venues, call for schedule and venue information.

Under the Radar 2009: The Public's showcase of diverse theatrical works from all over the world. Schedule varies. Through Jan. 18, \$15-\$25. Public Theater, 425 Lafayette St., 212-967-7555, publictheater.org.

The Whale: An adaptation of *Moby Dick*, from the perspective of a sub-sub-librarian. Schedule varies. Through Jan. 25, \$20, 212-868-4444. Barrow Street Theatre, 27 Barrow St., barrowstreettheatre.com.

Why I Hate My Job: Three one-acts explore who we are when we're trying to be professional. Wednesdays-Saturdays, 8 p.m.; Saturdays, Sundays, 2 p.m. Continues through Jan. 18, 212-868-4444. Gene Frankel Theatre, 24 Bond St.

Wickets: Maria Irene Fornes's *Fefu and Her Friends* is set on a transatlantic flight and involves a mystery among eight 1970s stewardesses. Thursdays-Sundays, 8 p.m. Continues through Jan. 25, \$18, 212-352-3101. 3LD Art & Technology Center, 80 Greenwich St.

Yanagai! Yanagai!: Andrea James's play celebrates the oral traditions of the Yorta people, an Australian Aboriginal group whose history predates the Egyptians. Thursdays-Saturdays, 8 p.m.; Sundays, 2:30 p.m. Continues through Jan. 25, \$18. La MaMa E.T.C., 74A E 4th St., 212-475-7710.

Broadway

OPENING

The American Plan: Richard Greenberg's play about an emotionally fragile girl and her imperious mother is set in the Catskills in the 1960s. In previews, opens Jan 22, Wednesdays-Saturdays, 8 p.m.; Saturdays, Sundays, 2 p.m.; First Tuesday, Sunday of every month, 7 p.m. Continues through March 15, \$56.50-\$96.50. Samuel J. Friedman Theatre, 261 W 47th St., 212-239-6200.

Hedda Gabler: Mary-Louise Parker stars in Ibsen's play about a woman stuck in a confining marriage, who amuses herself by inflicting misfortune on others. In previews, opens Jan. 25, Tuesdays-Saturdays, 8 p.m.; Wednesdays, Saturdays, Sundays, 2 p.m., \$67-\$112. American Airlines Theatre, 227 W 42nd St., 212-719-1300.

Soul of ShaoLin: A boy who is separated from his mother by war is raised by ShaoLin monks. In previews, opens Jan. 15, Tuesdays, 7 p.m.; Wednesdays, Saturdays, 2 p.m.; Wednesdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Jan. 31, \$50-\$95. Marquis Theatre, 1535 Broadway, 212-307-4100.

You're Welcome America. A Final Night with George W. Bush: Will Ferrell portrays President Bush in this satirical comedy show. Previews begin Jan. 20, opens Feb. 5, Tuesdays-Fridays, 8 p.m.; Saturdays, 2 & 8 p.m.; Sundays, 2 & 7 p.m. Continues through March 15, \$57-\$302. Cort Theatre, 138 W 48th St., 212-239-6200.

All Systems Goo

○ Sonic Youth, my muse! Feedback titans send fiction writers to the inkwell.

Noise: Fiction Inspired by Sonic Youth

Edited by Peter Wild
Harper Perennial, 240 pp., \$13.99

BY ZACH BARON

A cursory look around the Internet turns up little Sonic Youth-inspired fan fiction, so let's invent some. Thurston Moore and Kim Gordon as battling vampires, say, re-enacting millennia's worth of frustrated, undying love in the post-apocalyptic ruins of 2110 New York City; Lee Ranaldo, Russian spy, taking unwitting government employees as lovers for sport; Steve Shelly leading the Knicks back to glory. After all, if David Browne's recent Sonic Youth bio, *Goodbye 20th Century*, revealed anything, it was the fact that the four bandmates, in their blank, reflective cool, are perfect for all sorts of wishful projections. *Noise: Fiction Inspired by Sonic Youth*, a new, ungainly anthology edited by Peter Wild, takes further liberties still: Way out past fan fiction, Wild's anthology invites 20-odd writers to dress up and play rock band.

Wild has been down this road before, it turns out, with 2007's *Perverved by Language: Fiction Inspired by the Fall*. One likes to imagine that collection as a kind of reprint of various Mark E. Smith lyrics—"The boy is like a uh-uh!" But alas, the two anthologies share the same design: Writers cop song titles from a band with a lot of back catalog, and the rest is, well—not even Lee Ranaldo knows. "Are they responding to the music itself?" the SY guitarist asks in *Noise*'s foreword. "The work ethic? Some epiphany they had at a gig out in a cornfield somewhere, as we played on in the furious distorted bliss of rapturous feedback?"

Wild has recruited an excess of talented writers to supply answers to these questions, among them Tom McCarthy, Mary Gaitskill, Shelley Jackson, and Eileen Myles. To them goes the task of writing around such impossibly over-determined song titles as "Kool Thing; Or Why I Want to Fuck Patty Hearst." Like cigarettes and French kissing, Sonic Youth have served since their inception as an instant litmus test of teenage cool, and this too becomes a burden for *Noise*'s writers. The residual anxiety about measuring up to such famous cultural outlaws is often palpable. Why else begin a story with "Sue Carlyle was shopping for a penis"?

In fact, it's possible to construct a kind of high-school-cafeteria typology of the various contributions to Wild's book. First, enter those writers who mistake the famously countercultural Sonic Youth (a clean-cut, well-mannered foursome if there ever was one) for Mötley Crüe, and who therefore up their own shock quotient accordingly.



Sonic Youth gets lit.

Paul Natkin/WireImage

Include here Scott Mebus's dildo-checking "Bull in the Heather," a story about an ailing lesbian love affair and a big, black prosthesis; Rachel Trezise's "On the Strip," which takes the *Mulholland Drive* route and features a trick-turning, smack-shooting runaway; and Steven Sherrill's "Flower," a tale that conjures up a churchgoing prude who manages to be offended by a teenager with a tongue-stud and a propensity to sing Kim Gordon's mildly profane lyrics out loud.

Then there are those contributors who seem unhealthily enthralled by their chosen titles—the idea being, I guess, that they've signed up for a Sonic Youth cover band. In this variation, success looks something like a faithful rendition: "Sunday comes alone again," begins Hiag Akmakjian's "Sunday," a story that lifts the original song's downer vibe, dead-end plot, and first four words.

Sonic Youth, of course, are a band that knows something about inspiration. To get into Sonic Youth was to get into, at one point or another, Dodie Bellamy or d.a. levy, Gerhard Richter or Glenn Branca—all the various artists name-checked in song titles and liner notes, cover art and cryptic lyrics. The band's myriad, notorious influences—Richard Kern, Dan Graham, Raymond Pettibon, and so on—often become collaborators: music-video directors, roadies, babysitters. Authors like Shelley Jackson, who take the band's assimilative model as their own, fare better in *Noise*. Jackson's "My Friend Goo" creates a fanciful, doomed outpost of civilization, the murky titular mass looming on the other side of the wall:

"It spindled up, then collapsed back on itself till the tip touched, forming arches that thinned to threads and snapped. It slung a cord up at a gull and yanked it back, burped up feathers like foam." In a brief introduction to her story, Jackson writes: "Sonic Youth does to songs what I want to do to stories: pulls back the plot, ups the gurgle and squawk." Sonic Youth's goo becomes in Jackson's story emblematic of the ineffable in the art we love.

Wild's concept, as helplessly constricted as it leaves most of the writers in *Noise*, can yield startling results. Laird Hunt's "Kissability," in its distillation of inchoate teenage longing, is in its own way as lovely a passage as anything in pop music. A young girl in a small town bristles with boredom and excitement, "balancing on the roof of the long-empty doghouse under the stars, then back on the couch in the living room . . . then down in my room, in the basement, where the posters stared at me and the walls creaked and some motherfucker cricket went to work."

A short story is no substitute for publicly lighting a guitar on fire, and those stories in *Noise*—the majority, unfortunately—that shoot for such an alien effect tend to fail, often miserably. Literature has its own capacity to mutate and feedback: "Even now, if you've noticed," writes Jackson, "I sometimes sound more like a storm than a person." Fiction can do anything, really, except play the chords to "Teenage Riot." And for that, thankfully, we still have Sonic Youth.

zbaron@villagevoice.com

Counter Culture

By Robert Sietsema

Eats

Asmak Taama

413 Bay Ridge Avenue, Bay Ridge,
Brooklyn, 718-921-3200

Surfing Bay Ridge

Matching fish with rock stars in Bay Ridge

My guests, on a last visit to Asmak Taama, included Butthole Surfers frontman Gibson "Gibby" Haynes and legendary *Rolling Stones* scribe Reverend Charles M. Young. Six of us found ourselves wedged into Scooter's compact hybrid—Gibby's wife, Missy, sprawled across his lap—bombing down Third Avenue in the night shadow of the Gowanus Expressway. Anticipating seafood, I was flashing over the Surfers' "Pepper" video, in which a woman with a bouffant hairdo scales a fish with a ferocious cleaver, all the while smiling into the camera. You keep expecting a finger to fly in your direction.

Our destination was one of the new Egyptian fish-market cafés in Bay Ridge, where you can view the raw catch glistening in the window, then step inside and devour it. With difficulty, we extracted ourselves from the blue Honda and burst into the pink interior of the restaurant. On the monitor overhead, 100 violinists dressed in white tuxedos accompanied a gentleman tinkling on a white piano—hey, I want Egyptian TV in my apartment! In fact, the proprietors of Asmak Taama ("Tasty Fish" in Arabic) hail from Alexandria, a port on the Mediterranean famous for its seafood cafés.

After we'd settled down at one of the long tables, I rendezvoused with our proprietress at the fish display and mulled over the selection. Arranged cheek-by-jowl, the fresh fish ranked in the front window were beguiling: big striped bass, their bulging sides crazed with a delicate black herringbone; slender pink snappers; sardines larger and milder than you've ever encountered before; gleaming silver barbounia, sometimes called mullets; bulbous foreshortened porgies, their eyes gleaming; and plainspoken tilapia, a fish often farmed in a sustainable fashion. I selected a porgy, two barbounia, and a giant striped bass, then watched as the specimens were whisked away to the kitchen at the rear of the restaurant. Wisely, we left the method of preparation up to our hostess.

As the apps began to arrive, Gibby regaled us with rock-tour tales, including one about trying to cook a fish in a rented RV somewhere in Indiana as it jounced down the interstate. First to hit the table was the fried eggplant appetizer (\$3.50), which swam in a dark tomato



Mollye Chudacoff

sauce with lots of hot green chilies. "Shit, this is good," intoned Gibby in his nasal north-Texas accent, as he contemplated a piece of eggplant planted on a pita. We could only nod our assent, as our mouths were stuffed. Also among the early arrivals was a basket of golden French fries sprinkled with ground cumin (\$2.50); a rudimentary salad of lettuce, tomatoes, and parsley slicked with olive oil; and a plate of dirty rice strewn with toasted pine nuts. The starters were so good that we were emboldened to order more—though we were disappointed to discover that "potato salad" is the name bestowed on plain roasted new potatoes.

As the appetizers began to arrive, Gibby Haynes regaled us with rock-tour tales.

But whatever the apps, salads, and sides, the fish arrive with a drumroll at Asmak Taama. In the Egyptian fashion, our hulking striped bass (\$15) had been coated with whole-wheat flour and spices, dampened with seawater, and flame-grilled to coal-mine blackness. The intention is that the skin be stripped off and discarded, revealing the acres of smoky pink flesh. But Scooter dissented: "This skin is even more delish than the fish," he exclaimed delightedly.

Cook like an Egyptian

The porgy (\$13) and barbounia (\$7 each) appeared next. They'd been deep-fried with a crunchy coating. While the porgy was large-boned and coarse-fleshed, making it easy to extract the bland, snowy meat, the tastier mullets had fine bones and took more work to eat. In addition, we were frankly freaked out by the fierce faces of the barbounia, which had two rows of teeth like white sixpenny nails. After a discussion of rock sainthood, in which I mentioned seeing Kurt Cobain T-shirts for sale outside the Assisi Cathedral in Italy, Gibby sheepishly noted he'd been in rehab with Cobain right before his self-offing.

After pushing back from the table, we washed everything down with steaming cups of sage tea and an assortment of pastries that the hostess had excused herself to go down the street to get. But the biggest surprise was yet to come. After comparing nightmarish stories about going to high school in Texas, where both he and I remembered being beset by Bible-thumping Christians, the venerable rock surrealist mentioned he'd graduated from Dallas's Lake Highlands High School. "Holy crap!" I exclaimed. "I went to the same penal institution! You must be its most famous grad."

"No," he replied modestly. "That would be Morgan Fairchild."

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Red All Over

A crazy quilt of Indian and Latin flavors goes flop

BY SARAH DIGREGORIO

When I call to make a reservation, a hostess picks up the phone and says, "Good afternoon, At Vermilion." This confuses me for a moment. It's a good afternoon at Vermilion? No, the restaurant is actually called "At Vermilion" for unfathomable reasons, making for tortured conversation like "I'll meet you at At Vermilion at eight." At Vermilion is an offshoot of the more sensibly named and popular Chicago restaurant, Vermilion. Rohini Dey is the owner and chef of both spots, and she has laudably assembled an all-female cast (the executive chef and the pastry chef are both women) to whip up a menu of Indian-Latin fusion.

Matters begin to disintegrate when you open the menu. It's a jumble of buzzwords—tapas! Tasting menu!—and blatant exotification, and the paragraph at the top of the menu actually made me squirm. Reading it, we learn that the word *vermilion* "connotes the essence and ebullience of the Indian and Latin American peoples." Not only that, but the restaurant is a "celebration of the beauty of women." Is this dinner or *Oprah*?

One night, I brought my parents-in-law, who are from Mumbai. They peered down their glasses at the menu. "So . . ." my father-in-law said, "this is some kind of fusion?" Indeed. The menu is composed of three categories: "Tapas: Latin-Indian small plates," "Signature Preparations: Dishes with an Indian-Latin confluence," and "Heat: Entrées from the Indian subcontinent, spice untamed." (*Au contraire*.) As we perused the wordy menu, the space echoed from our conversation. We were the only people in the 280-seat, two-level restaurant. Even when the room filled up a bit, the sense of coldness never went away, probably because At Vermilion resembles a fancy mall or a bank more than a restaurant. Surprisingly, vermilion, the color, itself is scarce, having been shunted aside in favor of potted palms, stainless steel, and white tables and chairs. You wish they had realized that strategically placed screens or textiles can make a large space feel intimate—or at least interesting (see: Morimoto).

Cocktails seemed necessary, so we each ordered one. This turned out to be the best part of the meal. The most inspired concoction is the pani puri margarita. Pani puri is the Indian snack that's composed of bite-sized fried breads called puris; you crack a hole in the top of the puri, spoon in some spiced potatoes and/or chickpeas, dunk it in chaat-masala-spiced water (pani), and then crunch the whole



Calvin Godfrey

delicious mess down. The pani puri margarita does away with the fried-puri part; it's basically a quality margarita heavily seasoned with pungent chaat masala. The lime-tequila-chaat-masala combo turns out to be completely genius—tangy, funky, and spicy. It's fusion at its best.

The small plates, ironically enough, are served on gigantic white rectangular plates. The waitress delivers them, and then in a hushed voice tells you exactly what every squeeze-bottle dab of sauce is. This is the sort of place where they speak in reverent tones of the stripe of pomegranate molasses that runs artfully down the center of a plate, but which plays no role in the actual food on that plate. The most successful is the duck arepa, which features shredded-duck vindaloo—properly tangy and hot—on top of mini arepas (corn cakes). Then there's actual pani puri (sans tequila), the puris arranged forlornly on the mod plate, and a champagne flute full of the spiced water to dip them in. It looks pretty, but doesn't work very well. Artichoke pakoras ("Spain's thistle in Indian fritters," chirps the menu) are simply fried artichoke hearts, without the crispy batter that usually defines pakoras.

A 'celebration of the beauty of women.' Is this dinner or Oprah?

If you thought the small plates arrived on big plates, wait until you see the slabs carrying the main dishes. "It's like a game of tetris," one of us remarked, as the server tried to maneuver the enormous flat pallettes, each one a landscape of empty white dotted with food molded into unnatural shapes. My father-in-law had ordered the caldeirada de peixe, a Brazilian seafood stew with an "Indian kick." On the slab in front of him was a space-agey, silver pod-like bowl. "It looks like it's going to

Prepare to be amused.

take off," I said. "I thought this comes with rice," he said. Oh, it did—it's just that the rice was sitting about a foot away, on the corner of the white slab, and it was molded into a perfect, tiny, ridiculous cube.

The best of the entrées is the crab Konkani, a heavily spiced, mustard-seed-studded sauté of sweet crab, wrapped up in an Oaxacan crepe that's flavored with huitlacoche. The funkiness of the Mexican corn mushroom is very nice against the rich, sweet crab. It's served with a tiny molded cube of red quinoa, which you can disassemble and use to soak up the creamy, coconut-y sauce.

The restaurant's signature lobster Portuguese was a big disappointment, despite the fact that, as our server gravely informed us, it was ranked in *USA Today* as one of the best dishes in the U.S. The dish costs \$34 and involves a single rock-lobster tail (rather than sweeter Maine lobster) napped with shockingly bland tomato-mustard-seed gravy and served over another little cube of rice. Similarly, At Vermilion's lazy attempt at a thali (usually a vibrant plate of several different dishes, plus rice or bread and pickle) includes ordinary daal makhni, chicken korma, and channa saag, plus lukewarm naan and raita. It's fine, but it costs \$24, and you can get the exact same thing for \$10 at your neighborhood Indian place.

As amusing as At Vermilion is, in the end, I found it a little depressing. It seems as if the chef has no confidence that her food will thrive on its own, so she depends on this dated and silly show to distract us from it and justify the prices. (And maybe someone ought to buy the servers a pani puri margarita—they're so serious that they might as well work in the ER.) If the restaurant put as much attention into its sauces as it does into its squeeze-bottled, architectural presentations, it would be an improvement.

The Chow Choices section only includes restaurants recommended by Robert Sietsema and Sarah DiGregorio and select *Voice* food critics. The print listings below are subject to space limitations. For a complete list of hundreds of eateries searchable by name, cuisine, and neighborhood, go to villagevoice.com/eats.

- ★ Highly recommended
- 🍃 Vegetarian friendly
- 🕒 Open late (past midnight)

Price Guide based on a modest meal for one, with beverage, tax, and tip

\$ Under \$10
 \$\$ \$10–\$25
 \$\$\$ \$25–\$50
 \$\$\$\$ \$50 and over

Chow Choices

FRESH PICK

★ **Lopez Bakery** Lopez Bakery traffics in a wide assortment of pan dulce, as well as basic, good whole wheat and white loaves and various pastries—fruit tarts, cookies, elaborately frosted cakes—some of which are better than others. But what you really should be ordering from this small, family-owned spot are the excellent tamales and empanadas. Don't miss the spinach-cheese empanada, which harbors big, verdant spinach leaves and stringy, mild Oaxacan cheese. The empanadas have flakey crusts and are fried in a cauldron of oil behind the racks of breads. Tamales boast a masa exterior that's fresh, fragrant and crumbly. Our favorite filling is the red chile and cheese tamale, which has a good kick, with bits of tomato and more Oaxacan cheese. \$ 645 Fifth Ave. (at 18th St.), 718-965-0289.

Obika Within a limited range of endeavor, Obika rules. It purveys a trio of buffalo mozzarellas, two of them from Paestum, Italy, the third from a New England farm. These cheeses are relentlessly rolled, matched, saladized, and otherwise played out in a menu that's great for snacking, not so great for mealing. Still, as a showcase for a world-renowned product, the place is not bad, so perch on a bar stool at the communal table and join the other Atkins addicts. The original in Rome is very proud of its wine list, but, alas, there's no wine at this branch, located in the soaring atrium of the IBM building. Oddly, pastries and panini are offered for carryout only in the common areas of the atrium outside the restaurant. \$\$\$ 590 Madison Ave. (at 58th St.).

🍃 **Pita Joe** Congratulations to Pita Joe for having figured out how to charge \$6.25, plus tax, for a falafel sandwich. On the positive side, the falafels are fantastic: coarsely textured, fried deep brown, crunchy on the surface, and lightly laced with garlic, which is an estimable innovation. In the style of Israeli eateries, you are allowed to have any of the displayed salad items added to the homemade pita (white or whole wheat), including pickled cukes and baby eggplants, slices of grilled eggplant, cabbage, tomato and cuke salad, etc. There's no extra charge for the added humus, either. The menu is refreshingly short, but also includes chicken schnitzel sandwiches and fruit juices, some of them fresh. \$\$ 2 W 14th St. (at Fifth Ave.), 212-627-7877.F

Playa This is the sort of place where the bar features a faux thatched roof and serves flaming bowls of rum punch. Obviously, you shouldn't come here for ultra-authentic arepas, lechon or paella. Even so, much of the food is very good, far better than it has to be. The arepas are sweetly corny, and topped with braised short ribs, ground beef with capers or chicken and avocado. The grilled octopus tapas is nicely charred and tender, dressed with a lemon-garlic sauce that's good for swiping up with bread. But our favorite item is the oyster empanadas with smoked chile sauce—crunch through the crust and into gushy, briny bivalves. \$\$ 230 Fifth Ave. (at President St.), 718-399-2161.

★ **Strange Taste** This Fujianese noodle shop has presciently added northern and western Chinese fare to its repertoire, including the greasy pancake filled with pork and scallions called shar bing, heretofore unavailable in Manhattan's Chinatown. The plain

scallion pancake is much bigger than usual, and so is the fluffy, pork-stuffed bao sometimes known as a "Chinese hamburger," which reveals not a trace of sweetness when you bite into it. All three snacks are only one dollar apiece. There's also a credible version of dan-dan noodles, and such favorite Fujianese soups as duck with chunked taro, featuring rice noodles that look an awful lot like spaghetti. Dig the new furniture! \$ 20 Henry St. (Catherine St.), 212-285-8727.

Below 30th

★ **B & H Dairy Restaurant** This vestige of the theater district once known as the Jewish Broadway is also one of the few kosher dairy restaurants remaining in town. Their dreamy soups—mushroom barley, borscht, cabbage, and vegetable, in descending order of preference—come with two thick slices of buttered challah bread made on the premises. The blintzes and pierogi are the East Village's best. \$ 127 Second Ave. (between 7th and St. Marks), 212-505-8065.

🍃 **Back Forty** Peter Hoffman's relaxed American bistro places an emphasis on vegetables and other farmstead products, preferentially acquired as near to the city as possible. There's a cream-based oyster chowder substituting sunchokes for potatoes, a winter-squash tempura with a smoked paprika dip, and a farm-raised trout from the Catskills that fries up all herby and crisp. Though reviled by some reviewers, we found the grass-fed burger a paragon of its type, though the French fries are made with potatoes that are a little too sweet. \$\$\$ 190 Ave. B (at 12th St.), 212-388-1990.

Baquette This pedigreed Vietnamese fast food shop (owned by Michael Bao Huynh and his wife) whips up very respectable banh mi sandwiches—as long as you don't compare them to your favorite Chinatown banh mi. Baquette's versions are more expensive and not quite as delicious. Still, the Flatiron area could use a good banh mi, and Baquette is ably filling that need. Try the basic "baquette," which excels in the meat division. The sandwich comes with three kinds of meat product: Luscious pulled pork shoulder, rich chicken liver pate, and a thin slice of pork terrine, a patchwork of translucent fat and pink meat. Cilantro and pickled daikon and carrot add zip. Slices of jalapeño are added on request. Also worth ordering: the spicy catfish sandwich. Summer rolls are ordinary. \$ 61 Lexington Ave. (at 25th St.), 212-518-4089.

★ 🍃 **Boqueria** If you are tired of the same old tapas, head to Boqueria, which is one of the best tapas bars in town. You could go no further than the cheese-and-sausage bar in the window and be perfectly content with a plate of smoky idiazabal cheese, with little heaps and smears of flavorful condiments surrounding it, or 15-month-old Serrano ham presented on tomato-smeared toasts. But venture farther inside and find lamb kebabs doused with sharp salsa verde, baby octopus salad, and sausage crostini surmounted by a fried quail egg—its wobbly yellow yolk poised to break and flow over the whole glorious assemblage. \$\$\$ 53 W 19th St. (Btwn Fifth and Sixth Ave), 212-255-4160.

China North Dumpling This is the sixth dumpling stall to open in greater Chinatown, and it looks just like the others, featuring a large, open kitchen; a handful of rickety tables; and a menu scrawled on the wall in Chinese and English. The enthusiastic staff turns out more than just dumplings and aromatic beef sandwiches, though, including a wonderfully bland and sweet mung bean porridge (spike it with fish and chile sauces) and "noodles with meat and bean sauce," a giant heap of light wheat noodles inundated with a gooey flavorful sauce of beef and braised bean curd, it making one of the city's best \$2 feeds. \$ 15 Essex St., 212-529-0077.

Ess-a-Bagel The bagels—fat, puffy specimens—will inspire either devotion or horror, depending on how strongly you feel about overweight bagels. Pudgy they might be, but they're also hand-rolled and properly kettled, resulting in a chewy, crusty exterior. This old-school deli, open since 1976, also mixes up superior chopped liver, whitefish salad, and baked salmon, and there's sable, lox, and nova to augment your bagel. Or, skip the bagels altogether and stuff yourself with a knish or noodle pudding. \$ 359 First Ave. (at 21st St.), 212-260-2252.

★ **Jin** The service and decor is lacking at this Japanese restaurant, but the food quality and value makes up for it. The sushi list is long and the product mainly pristine. Raw fish is also used in lots of newfangled ways, including a fine tuna tartare with a tiny heap of black

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100 Kenmare St (btwn Broome and Spring St) 212.966.0022

Kaleidoscope

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212 E 10th St, Btwn 1st & 2nd Ave • 212-420-8822
www.kaleidoscope212.com

Khyber Pass

To quote MenuPages, "I love this place. Great food. Walnut pomegranate chicken, yum, pumpkin fried things, yum, feta/greens salad, yum." Couldn't have said it better! 34 St. Marks Place • 212.473.0989

KION Restaurant & Lounge

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509 E. 6th Street • 212-529-5200 • www.kionlounge.com

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Voted Best of City Search for 2008, it's hard to find better New American Cuisine, or a better "bang for your buck" anywhere in the city. The Sesame Crusted Tuna is to die for! 179 3rd Ave @ 17th St. • 212.477.6066 • mumbles17.com

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191 Orchard St (btwn Houston & Stanton)
212.228.9888 • www.sixthwardnyc.com

Stanton Public

Get your drink on at this cool East Village bar offering 17 Drafts, 25+ bottles, \$4 Bud Lights & Yuengling always...also serving up some tasty comfort food, 4-11pm daily. DJ's spinning all night Thurs-Sat. plus an outdoor patio. 17 Stanton St (btwn Bowery & Christie) • 212.677.5555
www.myspace.com/stantonpublic

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83 First Ave • 212.388.0059 • threeofcupsnyc.com

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275 Greenwich St. @ Warren St. • 212.571.5343 • baluchis.com

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39 Grove St • 212.206.7691 • lederhosennyc.com

Greenwich Village

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469 Sixth Ave • 212.929.8949 • Philippechowexpress.com

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New hot spot in Union Square offers a variety of Pan Asian and Chinese Cuisine, as well as many vegetarian options. Open Lunch & Dinner with Nightly Karaoke in the downstairs Lush Lounge. Try the signature Shiko Lung Pau (Pork Crab Soup Dumplings), they are so authentic you'll think you're in Shanghai!
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297 10th Ave @ W. 27th St • 212 279-9707 • velournyc.com

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603 2nd Ave (@ 33rd St.) • 212.889.0750 • benjamin33.com

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106 Lexington (btwn 27th & 28th)
212.686.0202 • diwalirestaurant.com

Ponty Bistro

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218 3rd Ave (btwn 18th & 19th Sts) • 212 777 1616 • ponybistro.com

Rodeo Bar

Live music rocks the joint seven nights a week; the bar is in an old, beaten-up horse trailer; and the Tex-Mex and barbeque menu accompanies ten flavors of sweet 'n strong margaritas. During happy hour, drinks come with free nachos and wings. Southerners, and various kindred spirits, think fondly of this rowdy roadhouse as their honky tonk away from home.

375 Third Ave @ 27th St. • 212 683-6500 • www.rodeobar.com

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roe on top, and a salad of baby arugula and mizuna festooned with seared tuna crusted with black pepper. Many off-the-wall maki rolls are offered as well. **\$5** 252 Broome St. (between Ludlow and Orchard), 212-979-0989.

★ **L'Artusi** When we first walked in, we were not impressed with L'Artusi's décor. With its dark walls, it's as though we were in cave, while the striped furniture made it circus-like. But once the food started to tra-peze in, we were delighted. Using Italian ingredients tweaked with plenty of New American ideas, the cavallo nero arrived bathed in pureed parsnip, which added sweetness to the dark Tuscan weed. Served on a bed of creamy polenta, the short rib shone with its caramelized—almost gooey—surface. And the gnudi were creamier than April Bloomfield's at Spotted Pig. Brought to you by the folks from Dell'anima, L'Artusi promises to be a West Village classic. **\$\$\$** 228 W 10th St. (at Bleecker St.), 212-255-5757.

★ **Lombardi's** Though the old cast-iron oven notes it was made in 1905, Lombardi's bakery dates to 1898. This is the place that invented American pizza, and the pies are still damn good—thin-crust and brushed with tart tomato sauce. You can't go wrong with sausage and extra garlic, but if you want to take a chance, order the fresh-clam pie—it's either wonderful or awful. **\$** 32 Spring St. (at Mott St.), 212-941-7994.

Republic Ambitiously taking the entire world of Asian noodles as its purview—fried, stewed, and souped—Republic gives you a chance to compare cooking styles from China to Thailand to Malaysia, while satisfying diners with divergent tastes. Service is quick, the space is attractive, and the price is right. Their deep-fried wontons are hard to resist. **\$** 37 Union Square West (at 16th St.), 212-627-7172.

Midtown

Chop Suey The spectacular view at Zak Pelaccio's new restaurant threatens to overwhelm the food—there you are seated on the window-intensive third floor of the hotel that sunders Seventh and Broadway on the north end of Times Square, and it feels like you'll be sunburned by the million-watt signs. The cooking is flashy, too, including a memorable dish of wiry Hong Kong noodles and barbecued pork (char siu) in an engagingly sweet dressing, and the considerably less memorable underdressed watercress and asian pear salad. Also in the positive category: chicken wings with fried curry leaves, and lamb loin hot pot. **\$\$\$** 714 Seventh Ave. (Btwn 47th & 48th St.), 212-765-7676.

▼ **Djeran #3** Sojourning to Astoria or Pelham Parkway is no longer necessary where Bosnian bureks are concerned. These fantastic flaky filo pies—stuffed with cheese, meat, or spinach—are now available in Manhattan's garment district. Trouble is, at this location they reheat them in the microwave, decreasing your culinary delight substantially. Either ask to have the burek served at room temperature, or carry out a \$4 wedge and find your own oven. Or go for the wonderful goulash, a heap of tender beef chunks laved in a light paprika gravy and deposited on enough rice to provision a small army. **\$** 221 W 38th St. (Btwn Seventh and Eighth Ave), 212-921-1183.

▼ **La Giarra** The primary drawing card of this Murray Hill Italian is fresh pastas made on the premises. Our party particularly liked the pappardelle—a noodle as wide as Park Avenue. The bruschetta freebie offered at the start of the meal and good bread served with olive-dotted olive oil may obviate the need for appetizers. **\$\$\$** 501 Third Ave. (Btwn 33rd & 34th St.), 212-726-9855.

Pampano Taqueria Though the monkfish tacos at Clinton Street Bakery are also fab, the golden lure goes to Pampano Taqueria, mired in an ugly mall inside a skyscraper hilariously dubbed the Crystal Palace. Made from a shifting catalog of fish and deploying flour tortillas, these folded beauties come dressed with onion and cilantro, and freshly made sauces stand ready as garnishment. **\$** 805 Third Ave. (Btwn 49th & 50th St.), 212-751-5257.

Upper East

▼ **Baluchi's** This Indian café is pricey, but it's got some appealing and unusual items on the menu to compensate. We like the mustard-based fish curry from the Malabar Coast, fragrant and tart, thickened with yogurt and flavored with cardamom and cilantro.

The vegetarian tandoori combo—red and green peppers, cauliflower, broccoli, potatoes, a generous chunk of toasted paneer, and a light homemade cheese—is commendable, if a bit overspiced. There's a fine bread assortment, too, including garlic nan and mint paratha. 1724 Second Ave. (At 89th St.), 212-996-2600.

Persepolis The menu at Persepolis, named after the capital of ancient Persia, is disappointingly kebab heavy. And although they're as perfectly prepared as any in the city, that shouldn't prevent you from trying uniquely Iranian dishes like ghormeh sabzi, a slurry of spinach, kidney beans, lettuce, parsley, and scallions flavored with dried lemons and vinegar, making it doubly tart. A choice of four types of rice comes with your meal, the most curious being sour cherry. Rosewater ice cream makes an interesting conclusion, although one friend likened it to eating frozen dish detergent. **\$\$\$** 1423 Second Ave. (At 73rd St.), 212-535-1100.

Upper West

★ ▼ **Kefi** Painted deep blue, the subterranean premises is little changed from when it was Onera, a haute-Greek that never quite caught on. Now the white tablecloths have been banished, the prices downscaled, and the room crowded with extra tables. No matter, the kitchen operates efficiently and the waitstaff hustles around in a convincing imitation of a football team. Among the meze, skip the pallid dips and go for the octopus and chickpea salad or the surprisingly good meatballs swarming an olive-dotted tomato sauce. At \$15.95, the whole grilled branzino is the best deal on the menu. Here's hoping they don't raise the prices! **\$\$\$** 505 Columbus Ave. (bwt 84th and 85th), 212-873-0200.

★ **Krik Krak** The lamb at this Haitian lunch counter was as tender as I've ever tasted it, the conch stew had gravy striated with sweet red pepper. So too was the griot exemplary—pork chunks marinated, boiled, and then fried to produce a concentrated porkiness. Deploy the blistering hot sauce, which masquerades as a tiny serving of cabbage slaw. Feeling flush? Get the fried snapper, strewn with onions and peppers and accompanied by a fine creole sauce. **\$** 844 Amsterdam Ave., 212-222-3100.

Above 110th

Lechonera Sandy The menu of this pink palace of pig, located on one of East Harlem's busiest corners, also encompasses Dominican dishes, including seafood, soups, and batidas, but I dream about the codfish fritters and alcapurrias, meat-stuffed torpedoes with a yautia and green plantain shell. **\$** 2261 Second Ave., 212-348-8654.

Lovies Place You can't beat the chicken wings at this popular fry shack, sporting only a couple of tables and a minimal nautical motif (a lighthouse and wooden boat perch on the exhaust hood). Lightly flour-dusted, the humongous wings are crisp and meaty, four for \$3. The three-fillet fish sandwich, when slathered with the chunky tartar sauce from the forest of bottled condiments, is a paragon of its type. Also available are turkey burgers, and a painfully red beef sausage, big enough to constitute an entire meal. All you need is Lovies! **\$** 2190 Frederick Douglass Blvd., 212-864-3567.

★ **M & G Diner** This ancient Harlem eatery will put almost anything between two slices of white bread. Try the short rib sandwich: four huge hunks of cow in a rich brown gravy with only a few bones to get in the way. The specialty of the house is Southern fried chicken, cooked fresh throughout the day with just a trace of breading on the crunchy skin, and moist throughout. Like it says on the neon sign out front, "Old Fashion But Good." Breakfast served till 1, and don't miss the salmon croquettes. **\$** 383 W 125th St., 212-864-7326.

▼ **Sunrise Cuisine** This friendly Jamaican café doubles as a graveyard for busted coin-operated video games. Pick your way through the detritus to reach the window and then go for the excellent curry goat, or a brown-stew chicken that incorporates jerk spices, both accompanied by massive quantities of rice and peas and a vegetable mélange that, thankfully, is not all cabbage. Though the oil-drum barbecue out front had lured me inside, it was cool to the touch—and the dude told me with a straight face, "The jerk isn't ready yet." **\$** 2317 First Ave., 212-860-4960.



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Brooklyn

★ **Bajan Café** "Bajan" is what Barbados islanders like to be called, and this one-table café is the perfect showcase for their playful and delectable cuisine, which combines African and English elements. A centerpiece on the menu is flying fish and cou-cou (okra-laced cornmeal porridge with an African savor topped with real flying fish fillets (which look and taste something like trout). The jerk pork—a dish swiped from Jamaica—is desirable too, and somewhat rare in Brooklyn, and the repertoire also includes salt-cod stew, brown stew chicken, fried kingfish, and a variety of pastries with hilarious names, including "lead pipe." \$456 Schenectady Ave., 718-221-2070.

Beast The decor (Medieval Times) is somewhat incongruous with the menu, but isn't that the sort of thing that makes a neighborhood spot lovable? Its looks may indicate pub food, but the menu is made up of small plates (some not that small, like half a grilled chicken with garlic confit), mostly Mediterranean inspired. An arugula salad with feta cheese and pickled fennel was trying a little too hard—the dressing on the arugula was too sweet, while the pickling on the fennel was too tart. Rather than balancing out, the dish was altogether overwhelming. But kinks aside, there is promise for the neighborhood: fair prices, laid-back but efficient service, and good ingredients. \$638 Vanderbilt Ave., 718-399-6855.

① **Blue Ribbon Sushi Brooklyn** The kitchen is open till 2 a.m. on the weekends, which is reason enough to go, since there's nothing else to eat in the neighborhood late at night. But of course, there are many other reasons, like sea urchin right out of the shell, orange clam that just stopped squirming, the fattiest chu-toro I've ever seen, serious sushi chefs, kind, unintrusive waitresses, great sake, and a generous omakase at whatever price you set. \$\$\$ 278 Fifth Ave., 718-840-0408.

Brawta Caribbean Café With a high-tech design and striking red and black color scheme, Brawta is decorated with African masks and a shrine to Bob Marley. The food is mainstream West Indian, featuring such standards as jerk chicken, curry coconut shrimp, rotis, brown stew chicken, and, my favorite, escabeche porgy—the whole fish deep-fried and strewn with pickled carrots and onions. Beef or vegetable patties can be ordered with coco bread, which wraps around the pie like a glove for a double-starch punch. Alas, the menu usually doesn't include arcana like salt fish and ackee, bammy, coo coo, or pepper shrimp. \$347 Atlantic Ave., 718-855-5515.

① **Cheskel's Shwarma King** This Borough Park kosher shwarma outfit overstuffs its pita in the usual fashion, or you can get almost twice as much chicken by ordering a "laff" (a larger flatbread) for a dollar more. Either provides a chance to fill up a small styrofoam plate with items from a more-expansive-than-usual salad bar. The baba ghanoush is thrilling, the fried eggplant and peppers welcome, while the various pickled veggies and slaws are remarkably fresh. Kebabs are another specialty. One afternoon a pile of spicy barbecued short ribs appeared slathered with sauce, some of the most flavorful beef I've had in a while. \$37-15 13th Ave., 718-435-7100.

Chicken Masters This fast-food spot is worth mentioning if only for the remarkable premises, which shine like some religious edifice in the staid domestic architecture of Sheepshead Bay, though the uniforms of the pert counter people may make you think you've stumbled into a space station. The chicken is every bit as good as it needs to be, more like Church's than the Colonel's, with a skin only lightly dusted with flour, and flesh that doesn't taste of rancid oil. Sides are, as per usual in establishments of this sort, completely forgettable. \$1201 Ave. Z, 718-648-3966.

Crown Deli One of the signs outside says Crown Steak House, but there are no steaks on the menu. Walk inside and find a perfectly preserved glatt kosher deli from Brooklyn's remote past, decorated with a giant samovar. The hot sandwiches could be better—the pastrami is heated in the microwave, while the turkey is sliced from a compressed cylinder—though the club roll they're served on is superb. Instead, direct your attention to the wonderful cabbage soup, clogged with shredded veggies in a slightly sweet orange broth dotted with big chunks of beef flanken. A bowl is a complete meal. Other delectable specialties include chopped Israeli salad, meat balls, and beef stew. \$4909 13th Ave., 718-853-9000.

① **Friends Fried Chicken and Tandoori Restaurant** This fusion miracle is located just steps from the Queens border, a fried chicken franchise that morphed into a Bangladeshi joint, with all the usual combinations of lentils, veggies, lamb, and chicken drenched with vivid yellow mustard oil. There's a moist rendition of tandoori chicken that the counter guy will cut up into little tidbits for you; a wonderful chicken biryani sprouting miniature green chiles; a goat curry that puts local Caribbean cafés to shame; and some hefty samosa laced with onions and (Surprise!) fresh cilantro. You won't be surprised that the American-style fried chicken is fab, too. \$1203 Liberty Ave., 718-964-2331.

Osaka It might simply be a neighborhood sushi joint, except that it happens to be surprisingly excellent, with fish flown in from Tokyo, and daily specials of the most pristine fish. One night, Japanese sea urchin was a creamy orange brine bomb, while sea scallop was mild, lovely and sweet. The usual maki rolls are good versions of the usual tasty nonsense—like the Viagra roll, a combo of sea urchin, eel and avocado. We can't speak to its effectiveness. \$272 Court St. (at Butler St.), 718-643-0044.

★ ① **Silver Spoon** Bath Beach is the new Coney Island Avenue as far as great, cheap Pakistani food is concerned. Enter Silver Spoon, with the most upscale dining room of any comparable establishment. The food is unfailingly pungent and perfectly balanced, spice-wise. The garlic naan boasts fresh sliced garlic between its buttery layers rather than the usual top-strewn coating of bottled, crushed product. Even though the steam table is small—evenly divided between vegetarian and meat-bearing selections—making choices is difficult, because it all looks so good. But there's always a lush chicken biryani as a fallback. Open daily till 11:30 p.m. \$2158 Bath Ave., 718-449-9922.

Queens

Bolly African Market This small grocery store is the anchor of the burgeoning West African community of Hollis, Queens. Sure you can buy your Ewu here (an alcohol-free version of palm wine with a winning musty flavor), and your athiekie, too (a cassava meal from Ivory Coast that cooks up like couscous), but the majority of the groceries are Nigerian, including English canned goods, grain meals and sauces, folk remedies, pharmaceuticals, and beauty products. But what draws us back is the single frozen meal available daily for carryout—in this case fish pepper soup, a stew featuring big, bone-in hunks of fish in a concentrated brown broth that's the spiciest thing we've ever eaten. No kidding! Pour it over rice, mashed tubers, or what you will. \$188-15 Jamaica Ave. (at Woodhull Ave.), Jamaica, 718-454-0129.

Indian Taj What's the best Indian buffet in Jackson Heights? Of the four, one look in the window at the glistening buffet with no crusty brown stuff around the edges of the steam-table receptacles might be enough to convince you this is Jackson Heights' best all-you-can-eat buffet. But one taste of the chicken makhani, or the meaty goat curry, will provide confirmation. \$37-25 74th St., Flushing, 718-651-4187.

★ ① **Istanbul** You might as well be in Constantinople at this Turkish restaurant, whose only drawback is bright lighting throughout. The homemade bread goes great with any of the eggplant appetizers, which include two purees and two concoctions featuring fried slices. Among the hot appetizers, choose the cubed and spiced calves' liver or the feta-stuffed pastry flutes called sigara boregi. Whole fish are unfailingly fresh and competently grilled, and while the lamb doner is on the dry side, it's perfect in Iskender kebab, wherein it's gobbled with yogurt and tomato sauce and tenderly laid over toasted buttered pita bread. \$95-36 Queens Blvd., Flushing, 718-275-7555.

★ ① **Java Village** Just around the corner from the Queens Center shopping mall, Java Village is a steam table joint that could provide a convenient pit stop after shopping. There are about 15 choices immediately evident; over a big mound of rice a selection of three will set you back \$7. These choices include a beguiling jackfruit curry that looks like big, tender chunks of beef, and another curry that mixes tofu and beef tendon—an unusual pairing if ever there was one. Each plate comes with a homemade anchovy-and-chile sambal, and hot sauces galore are marshaled on the tables. In addition, a colorful fold-out menu offers noodles, composed meals,

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Flushing, 718-205-2166.

★ **Joo Mak Gol** Though no English sign graces this brightly lit walk-down spot on a dark side street, a picture of a rustic hut on the awning beckons. Top among countrified culinary delights is roast pork — really, thick slabs of semi-lean pork belly that the waitress cooks on a brazier (rather than, say, a brassiere), accompanied by a bowl of tofu soup, umpteen pan chan, and a soufflé of egg whites and chives. Other menu items run to budget bowls of kimchee soup with lots of pork, barbecues of baby octopus and duck, wonderful spicy squid, and other standards from the Korean canon. \$3526 Farrington St., Flushing, 718-460-0042.

The Bronx

Motherland Cuisine This new Williamsbridge café is the Ghanaian mother lode, serving up comfort food like mashed potato fufu and crushed-rice omototo with the usual range of sauces (called “soups”) aegushie is particularly good, made with crushed melon seeds and greens stewed into vegetable richness. \$3926 White Plains Rd., Bronx, 718-515-5400.

Rambling House Stroll down the hill from Van Cortlandt Park’s primeval forest and find the main street of a wee Irish village. There are public houses (a/k/a pubs), bakeries, and a grocery or two. The most formidable eatery is Rambling House, a bar and dining room boasting a west-facing window that admits a golden light during Sunday-afternoon brunch. Favorite dish was a shepherd’s pie with masses of meat surmounted by nicely browned mashed potatoes — but just try to get them to cook a burger anything less than “medium well.” A glass of Guinness at the proper temp and foaminess comes with the brunch. \$4290 Katonah Ave., Bronx, 718-798-4510.

Rawal Ravail Restaurant This grandly alliterative Pakistani restaurant has its work cut out for it at the Bronx’s best food corner, which features everything from Albanian bureks to Russian Jewish baked goods to vegan Jamaican. Luckily, the 3Rs is up to the task, proffering moist and exceptionally spicy chicken biryani, perfect goat curry mellowed with a deliciously light gravy, a braise of potatoes and cauliflower swimming in sharp mustard oil, and urad dal — miniature white lozenges with a mild creamy flavor and slight crackle, kind of like Rice Krispies. \$641 Lydig Ave., Bronx, 718-319-1500.

Elsewhere

★ **Ali Baba** Offering an expansive combination of Syrian, Palestinian, and North African fare, Ali Baba provides a handful of dishes unavailable in the usual restaurant of this genre. Any of the homestyle lamb stews — which come in with a big plate of yellow rice — are totally dope, including one made with dried baby okra, and another featuring peas, carrots, and potatoes, both with an exceptional broth. Hummus is served Palestinian-style with chopped beef or cubed lamb, and the menu also dabbles in Moroccan cous cous, and the Syrian deep-fried, cracked wheat meat pies called kibbeh. \$912 Washington Ave. (at 9th St.), Hoboken, 201-653-5319.

Denino’s Staten Island’s favorite purveyor of Italian food is a rough hangout where the dining room seems like an afterthought to the capacious barroom. The Staten Island-style pizzas are fab, with a crust thicker than usual, carefully browned but never charred, and so is the scungilli salad, one of the city’s foremost conch showcases. \$524 Port Richmond Ave., Staten Island, 718-442-9401.

● **White Mana** Boasting an unusual circular counter that is reflected in the exterior architecture, this unique diner was a feature of the 1939 New York World’s Fair. It was reinstalled in 1946 at a hard-scrabble corner down below the Jersey City Heights. The starting point of the quirky menu is breakfasts and burgers — the latter of the White Castle variety, thin patties with fried onions. But there are also spice-dusted waffle fries, chicken cutlet sandwiches, and, best of all, Taylor ham and cheese, a Jersey staple of thin-sliced luncheon meat with cheese melted on top, triple-deckered onto toast or a roll. Open 24 hours. \$470 Tonnele Ave., Jersey City, 201-963-1441.

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Craig Baldwin

Mock Up on Mu

Written and directed by Craig Baldwin
Anthology Film Archives
January 14 through 20

BY J. HOBERMAN

Manic and irrepressible, an exuberant crank and a tireless activist, San Francisco film artist Craig Baldwin uses a seemingly inexhaustible trove of cheesy found footage and his own haphazardly shot dramatizations to rewire American history, reconfigure old conspiracy theories, and rail against the machine.

Mock Up on Mu, shown once last fall in the New York Film Festival's avant-garde sidebar and opening for a week's run at Anthology, is Baldwin's wiggliest bargain-basement extravaganza since his 1991 masterpiece *Tribulation 99*. Like that apocalyptic "hidden history" of alien invasion in Latin America, *Mock Up on Mu* is a modern American myth fashioned from all manner of cultural detritus, notably the prehistory of the sci-fi religion Scientology. (With typical bravado, Baldwin claims to have been inspired by the lawyer's letter he received after citing L. Ron Hubbard's stint as a U.S. intelligence agent in his 1999 conspiratorial harangue, *Spectres of the Spectrum*.)

Baldwin's fantastic but "not untrue saga" references a particular cabal that came together in mid-'40s Pasadena—and also fascinated avant-garde filmmaker

Kenneth Anger, who explicitly drew on it in his 1954 *Inauguration of the Pleasure Dome*. Pioneer rocket scientist and would-be warlock Jack Parsons, a follower of the notorious magus Aleister Crowley, found his own protégé in the young science-fiction writer L. Ron Hubbard, as well as a "scarlet" consort in the proto beatnik artist Marjorie Cameron. Initiated into Parsons's occult sex magic rites, Hubbard ran off with a chunk of his mentor's money as well as his mistress, and went on to found his own enormously successful religion. Parsons married Cameron; he suffered a spectacular death when his garage-laboratory

This guy, standing in for L. Ron Hubbard

exploded in 1952, while she became the godmother of New Age spiritualism.

Mock Up on Mu reconstructs this triangle after a fashion, using an assemblage of NASA footage, World's Fair promotional films, vintage home movies, trailers for cheap sci-fi horror films, and excerpts from Hollywood productions ranging from '30s Flash Gordon serials to Hitchcock's *North by Northwest*. (The soundtrack is nearly as busy, composed of movie-theme shards and bits of old radio shows, with over-dubbed comic-strip dialogue deliv-

The New York Jewish Film Festival

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Jew Are You?

New films from Israel and the diaspora reflect a Semitic identity crisis

BY ELLA TAYLOR

Given the rainbow muddle that is Jewish identity today—from born-again to secular and all the way to couldn't-care-less—what does a Jewish film festival mean? A very big tent is what, to judge by some of the movies previewed in this year's New York Jewish Film Festival.

For starters, there's not a Jew to be found in *Young Freud in Gaza*, one of the 18th annual showcase's most arresting entries. Yet Jewish (and, more pointedly, Israeli) identity hovers painfully in the shadows of Swedish filmmakers PeÅ Holmquist and Suzanne Khardalian's fair-minded, intimately probing documentary about a field psychologist serving the besieged West Bank city's Jabaliya refugee camp. By no means do all the cases shouldered by the 28-year-old Ayed—among them an anorexic teenager and an unhappy woman mired in polygamy and poverty—lead directly back to the Palestine-Israel conflict. But there's no question that the very definition of psychotherapy means something different under occupation. The movie's title unwittingly misleads, since there's no place

ered as a nearly nonstop rant.)

Nearly two hours long, the movie opens a decade hence on the Empire of the Moon, also known as Mu—a play on both the name of a 19th-century lost continent, as well as the Scientologist term for a misunderstood word. (The movie's operative principle could be summed up as "Huh?") "Mock-up" is Scientologist slang for ideological hocus pocus, and in *Mock Up*'s tawdry society of the spectacle, the moon is the site for such a cosmic scam—an "off-planet rehabilitation program"—whose administrator is a theme-park building religious prophet referred to throughout as "Elron," as though he were Superman's uncle or a Tolkien elf-king.

Elron (Damon Packard) recruits Cameron, or Agent C (Michelle Silva), to seduce first a Las Vegas-based Howard Hughes-inspired defense contractor named Lockheed Martin (Stoney Burke) and then Jack Parsons (Kalman Spelletich). Although neither Jack nor Agent C seems to remember that they were formerly married, he does realize that she is a spy and turns her against Elron's scheme—which has something to do with using a Mu-Vegas space shuttle as the cover for an interplanetary weapon system.

As with any religion or conspiracy theory, Baldwin's method is characterized by a logic beyond logic.

A mock-up in which an Operating Thetan, who happens to own a movie studio, bests an oppressive state and goes back to the summer of 1944 to take the role of an aristocratic, stylishly mutilated German officer in a plot to assassinate Adolf Hitler, sounds like prime Baldwin material. But nothing in *Valkyrie*, directed by big-budget pulp-meister Bryan Singer as if under Cruise-control, can compare to the eeky-geeky sequence in which Agent C journeys into an underworld populated by an assortment of '50s drive-in dinosaurs and monsters, as well as the "Great Beast" Aleister Crowley, apparently exiled by the almighty Elron. The past becomes interchangeable with the future. Agent C's subterranean adventure serves to trigger her repressed memories and transform *Mock Up on Mu* into a kind of apocalyptic western— **>> p44**

for psychoanalysis in the essentially palliative care (which, for lack of support and resources, boils down to empathic listening and relaxation techniques) dispensed by Ayed, an educated freethinker who's hampered at every turn by regular strikes from Israeli forces, internecine fighting between Hamas and Fatah, and Hamas's reflexive Islamic rejection of all things secular and scientific.

If *Young Freud in Gaza*'s presence on the festival's program reflects a clear, long-standing Jewish conviction that our ethical responsibilities reach beyond our own spiritual welfare, the question of what it means to be Jewish grows murkier in those films with a Jewish focus. I've loved every movie made by Argentine filmmaker Daniel Burman, up to and including his latest, *Empty Nest*, **>> p44**

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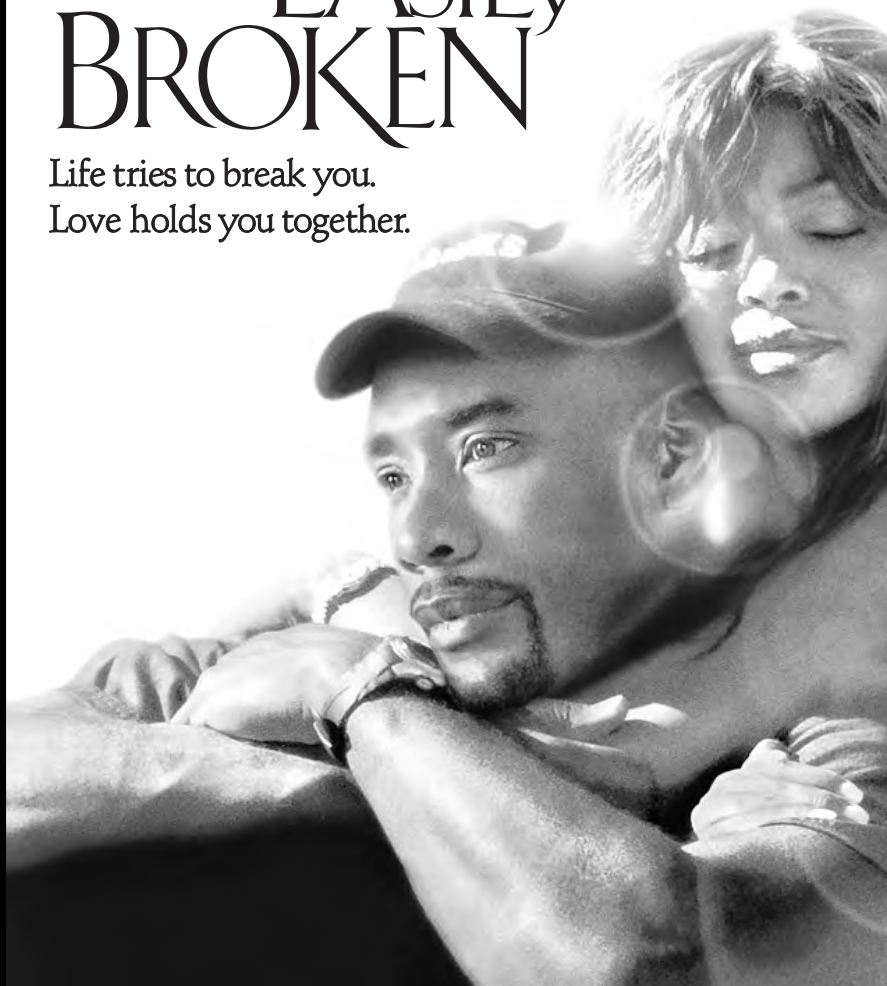
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Zoe Moore in *Max Minsky and Me*

Film Society of Lincoln Center/The Jewish Museum

Jew Are You? from p42

but despite a trip to Israel, this breezier-than-usual comedy about a couple whose grown children have flown the coop is curiously empty of the secular Jewish inquiry in Burman's other films. And I'm not sure on what grounds visual artist Gay Block's *Camp Girls* belongs here, other than by cultural default: Its group of extremely-put-together young matrons recall their time at a high-end summer camp mostly attended by Jewish girls, yet wholly without Jewish content beyond the perfunctory lighting of Shabbat candles. Block's photos are nice and the women are bright and appealing, but the doc lacks an organizing idea about the way the camp shaped their lives.

Then again, maybe cultural default is the question. If so, it comes with far more wiggled-out élan in Susan Mogul's *Driving Men* (double-billed with *Camp Girls*), in which the Los Angeles-based filmmaker takes on a subject that, in less candid hands, might come off hopelessly wanky—herself, in relation to the men who have influenced her unorthodox life as a woman and an artist. Though there are probably too many shots of Mogul showing off her naked breasts, more edifying are her car rides with the now-paunchy dudes as she riffs on all her life journeys, including why it took her 34 years to find a man who loves her. It's a mystery whose answer, Mogul hints with admirable restraint, lies at least in part in the dilemmas of all Jewish women who grew up adoring and resenting their, shall we say, strong-minded fathers.

A similarly diffuse sense of identity pervades

some of the festival's dramatic features. *Uncle Vanya* has been shipped abroad countless times, and though the polluted beauty of Northern Israel makes a suitably lush backdrop for *Weekend in Galilee*, veteran Israeli director Moshé Mizrahi's eco-reading of Chekhov, it's the universal truths addressed by this intelligent, if formally uninspired, movie that come across more forcefully than any specifically Jewish or Israeli predicament. A German girl prepares unwillingly for her bat mitzvah in Anna Justice's charming, if familiar, domestic comedy *Max Minsky and Me*, but that's about as Jewish as this budding romance between two kids with unraveling families gets, until the girl's mother drops a zinger by casually announcing that "the essence of Judaism isn't God, but acting as if there were one." I'm more or less with her there, though I wish the movie hadn't raised the wide-open question of whether Judaism is possible without God, even in the assimilated or rapidly secularizing Jewish communities of the West.

The apocalyptic Christian conservatives in the festival's alarmingly good closing-night documentary don't think so. Jews and Israelis who take comfort from the unsolicited affection of evangelical Christians—a group that gives more than \$75 million annually to Israel—might think again once they see Kate Davis and David Heilbroner's incendiary *Waiting for Armageddon*, which brings the interesting news that we Jews are loved because Israel has been chosen as the site for the upcoming end of the world. With friends like these, enemies need not apply.

Cult of Personality from p42

played out in ghost towns and desert landscapes, against an Ennio Morricone score.

Mu's mix of original and found footage is dense and almost seamless, particularly in that all the actors are dubbed or redubbed and that the major characters have a number of avatars. Elron is frequently portrayed by Flash Gordon's nemesis, Ming the Merciless; Jack intermittently takes the form of the Cold War B-movie sci-fi star Richard Carlson; and Agent C is variously identified with a number of '50s starlets as well as Cameron herself (via clips from *Inauguration of the Pleasure Dome* or the 1960 indie *Night Tide*, wherein she played a "sea witch" opposite Dennis Hopper's confused sailor). Baldwin's narrative is not easy to follow—the tone is simultaneously hysterical and uninflected—but, as with any religion

or conspiracy theory, his method is characterized by a logic beyond logic. However opaque the context, Baldwin's liberated film fragments generate their own charge.

The ending is unexpectedly triumphant. Not only are Agent C and Jack romantically reunited, but Crowley leads his underground army of "mutations and warlocks" against the eco-exploiting warmongers. Baldwin's politics seem to have migrated from the paranoid Third Worldist New Leftism of *Tribulations 99* to an oddly hopeful anti-globalism. His aesthetic remains the same. This mocking "mock-up" is a mixture of conscious and unconscious primitivism—as though Ed Wood Jr. had attempted to film a script by Thomas Pynchon about a script Pynchon secretly wrote to be adapted by Wood.

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This Weekend Go **B.I.G.**

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Notorious

Directed by George Tillman Jr.
Fox Searchlight
Opens January 16

Biggie, Small

Notorious B.I.G.
made B.L.A.N.D.

BY ROBERT WILONSKY

Notorious, about a crack dealer who becomes an iconic rapper who becomes a tragic legend, is the first film George Tillman Jr. has directed since 2000's *Men of Honor*, about a sharecropper's son who becomes the first black diver in the Navy who becomes the first amputee to return to active duty. Nine years is all that separates the movies—well, that and the hip-hop soundtrack. Both are rigorous and respectable biographies of trailblazers, but *Notorious*, despite its bigger-than-life subject and habit of dripping sex sweat at the most unexpected moments, is rather square.

That's probably because it's also incomplete. To tell the life of Christopher Wallace—the Notorious B.I.G., Biggie Smalls, Big Poppa, Chrissy-poo to his mother, Voletta—is to also deal with his death, still an unsolved murder nearly 12 years after he was gunned down while driving away from the Peterson Automotive Museum in Los Angeles. There are two mysteries, of course: Who killed Biggie, and who, six months earlier, killed his friend-turned-foe Tupac Shakur? Names have been named, allegedly dirty cops called out, newspapers and their writers damned and discredited for posting false information, and lawsuits filed and fed upon as they made further, nastier allegations. But, so far, no official suspects; the story ends in a trail of ellipses.

Tillman, perhaps rightly so, has no interest in walking through that minefield. Nick Broomfield, documentarian and self-promoting provocateur, already visited that treacherous territory in his 2002



Life after death:
Jamal Woolard
as the big guy

Phil Caruso

Biggie and Tupac and only barely survived intact (artistically, at least). Tillman instead revisits the well-chronicled, taking us from near-birth to afterlife—from the picked-on grade-schooler to the career in crack to the conquering hero from the mean streets rendered mythical in death.

There are no spoilers or surprises contained herein. *Notorious* ends precisely where you expect it to: at the March 1997 funeral procession through the streets of

Bed-Stuy, packed with boys in blue sent to keep the peace. *New York* magazine had it right in its review of Biggie biographer Cheo Hodari Coker and Reggie Rock Bythewood's screenplay last February: "It's basically the screenplay adaptation of Biggie's Wikipedia entry."

Biggie's played by Jamal Woolard, known as rapper Gravy, who does a respectably credible impersonation. It helps that he's a first-time actor; Woolard's not

just another famous face playing Hollywood Halloween dress-up, like some of his castmates. He's imposing but also gentle, a bastard but also an angel, and he renders a young Chris Wallace's dreams almost tangible. The anguish commingled with the ambition feels genuine. Especially authentic are Woolard's early scenes with Voletta, a Jamaican immigrant (Angela Bassett) abandoned by her husband. For a while, *Notorious* is less biopic than an engaging, heartbreaking, small-scale drama about a lost little boy who wants to make his mom proud but keeps breaking her heart.

The movie turns into a hip-hop, stunt-cast episode of *Entourage*.

But Tillman doesn't have time to dwell on the nobody Chris, who's too small-fry for the big-time Biggie story for which the audience has paid its hard-earned. He fast-forwards instead to the glossy, glamorous life—the fuck-the-world photo-ops with Tupac (Anthony Mackie) before things went bad following a shooting at a studio; the change-the-world meetings with Puff Daddy (Derek Luke); the steamy trysts with Lil Kim (Naturi Naughton) and Faith Evans (Antonique Smith); and the nasty run-ins with Suge Knight (Sean Ringgold). The movie turns into a parade of bold-faced names—a hip-hop, stunt-cast episode of *Entourage*, but with a decidedly tragic ending.

Notorious doesn't wash away Biggie's sins—the dealing (to a pregnant woman, even), the screwing around, the prison time. But it absolves him of them too easily by having Biggie narrate from the grave; as every deed's done, it's explained away by a ghost spouting hindsight wisdom. Such is to be expected from the authorized biography—*Notorious*, after all, was produced by Voletta and executive produced by Sean Combs, who do just enough to burnish the legend without tarnishing it. Just buy the records; that's the point of this infomercial anyhow.

Chandni Chowk to China

Directed by Nikhil Advani
Warner Bros.
Opens January 16
ImaginAsian and Loews Village 7

Kung Fu Pandamonium

Bollywood goes east—
Far East—for *Chandni Chowk to China*

BY DAVID CHUTE

One of the most persistent legends about the Chinese martial arts is that their world-famous crowning glory, *Shaolin kwan* (Shaolin temple boxing), was actually invented by a visitor from India. The story goes that in the mid-500s CE, during a sojourn at the Shaolin Monastery in the northeastern Chinese province of Henan, the itinerant Indian monk Bodhidharma devised a set of strengthening exercises to help the lethargic monks stay focused

during long sessions of meditation. These exercises later evolved into the world's most admired regime of acrobatic fisticuffs.

The Bodhidharma myth lends pleasing symmetry to this 21st-century Bollywood expedition to China for a martial arts/song-and-dance crossover—a landmark collaboration between the mainland and the subcontinent, mediated by Warner Bros. Alas, *Chandni Chowk to China*, directed by Nikhil Advani, is asymmetrical in the extreme: shapeless, shameless, and slapdash. Sizable chunks of it were actually filmed in Thailand, and much of the rest could have been shot anywhere—on a back-lot Chinese village, or in front of a blue screen to be replaced by the skyline of Beijing.

CC2C (as it's called in India) is based very loosely on the life of its leading man, the late-blooming superstar Akshay Kumar, a former chef and martial arts instructor who was actually raised in the eponymous Chandni Chowk district, a market area of Old Delhi that has salt-of-the-earth, lower-middle-class implications. Kumar wasn't seen as being in the same league as other male stars of his generation until recently, when

the 2000 *Hera Pheri* (*Monkey Business*) marked a shift in his persona from an action star with a likable goofy streak to a full-blown clown, bringing him a whole new level of celebrity.

Kumar's devotion to the Chinese martial arts is apparently sincere. Yet it is *CC2C*'s central failure that Advani and company barely interact at all with the culture they supposedly set out to celebrate. There's no possibility of China-India fusion because the twain barely meet. The *desi* visitors always seem to be on top of a hill looking down at something—a village or a forest or a city—without ever entering into it. The same three or four locations (in particular, a single dusty section of the Great Wall—if that's really what it is) are re-explored so often that our sense of their exotic charm evaporates.

The drama that plays out in front of this matte painting backdrop is a mélange of old-school masala movie clichés decorated with some flashes of minty-fresh foolishness: Kumar's childlike Sidhu is a Chandni Chowk kitchen assistant who has some impressive *God of Cookery*-style slicing and dicing moves. So it isn't a total stretch when a couple of Chinese villagers show up in the neighborhood,

insisting that the cook is the reincarnation of an ancient warrior who alone can defend their village against the glowering, bowler-hatted, and apparently motiveless tyrant Hojo (played with tree-trunk steadiness by Gordon Liu, a kung fu icon from *The 36th Chamber of Shaolin* to *Kill Bill*). Sidhu consults a rescued potato in the shape of the Hindu deity Ganesha, and naturally decides to make the trip.

From there, so much outrageousness ensues. There's nothing even vaguely normal around for the weirdness to stand out against. We get cartoonish flying and fighting effects out of *Kung Fu Hustle*. We get a set of twins separated at birth—one good, the other evil (both played by anime-eyed ingenue Deepika Padukone). We get their rock-jawed father (Roger Yuan), once a decorated PRC police officer and now an amnesiac mop-headed beggar living in a cave under the Wall. And we get a series of increasingly cacophonous and cluttered group-grope fight sequences, which have almost none of the grace and precision that bring the best such scenes close to uplifting song and dance—something a Bollywood filmmaker, of all people, should have been able to grasp.

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Tracking Shots

Ballerina

Directed by Bertrand Norman
First Run Features
Opens January 16, Quad Cinema

Manuel Legris, a French dancer interviewed in *Ballerina*, Bertrand Norman's involving study of the Russian ballet, insists that a Russian ballerina is easy to spot in a crush of tutus and fluttering hands. Beyond the severity of their posture and discipline, there is a maturity even in the youngest dancers that takes others years to develop. The women profiled here—ranging from a star student at St. Petersburg's Vaganova Ballet Academy to several members of the Mariinsky Theatre (formerly the Kirov) at various stages of their careers—support that claim and its mysterious implications. In one of the strangest sequences, Norman gains access to the auditions that will either set a young girl on the course to a life in leg warmers or send her back to the drawing board: A roomful of topless 10-year-old girls leap and poine for their lives, then each one is flexed and patted down, like a thoroughbred colt, before an affectless panel. It's almost impossible to tell their identical thin, cold limbs and tiny heads apart. Yet watching these women perform is a striking lesson in ballet's rigorous aesthetic alchemy—and the extreme, exquisite individualism that prevails. MICHELLE ORANGE

The Pervert's Guide to Cinema

Directed by Sophie Fiennes
Opens January 16, IFC Center

Slavoj Žižek is the closest thing contemporary critical theory has to a rock star, in part because he regularly addresses pop cinema and—more controversially—frequently indulges in the worst kind of provocation-for-provocation's-sake (e.g., arguing for *300* as an anti-Iraq War parable). Žižek's cult of personality has given him more screen time than any of his peers, and 2006's *The*

Perverter's Guide to Cinema (originally broadcast as a BBC miniseries) is his longest, most high-profile chance to stretch out. Given his predilection for constant contrarianism, you'd be forgiven for thinking the title was less about sex than the joy of willfully perverse debate. Žižek steers clear of his usual dense Hegel-centric language and goes straight for the fun bits. His basic premises are pretty standard (cinema as a fantasy-based true mirror of the human id; viewers' complicity in granting the screen the power to move them), but the details are fun: With obvious joy in his accent, Žižek enthusiastically pronounces words like "obscene"; coins the phrase "drabness of time" to describe Tarkovsky's work (yes!); decodes David Lynch's filmography as a meditation on the father as phallus; and generally entertains (and occasionally convinces). Frequently speaking from mock-ups of the sets of the films being discussed—underscoring his "fantasy realer than reality" point nicely—Žižek offers up what's essentially an illustrated lecture. Plenty of film history's most nerve-wracking clips alternate with Žižek speaking from various amusing locations, real-world and otherwise. VADIM RIZOV

Cherry Blossoms

Directed by Doris Dörrie
Strand Releasing
Opens January 16, Sunshine Cinema

At least once a year, the canny distributors at Strand Releasing shell out for a crowd-pleaser to shore up their artier numbers. To kick off 2009, they've opted for the latest from German writer-director Doris Dörrie, who started out just dandy with the outrageous 1984 comedy *Men* and has settled for charming neo-hippie fripperies pretty much ever since. Life's rich impermanence looms large and heavy over this sweetly shopworn parable of transformation about an aging, routine-bound bourgeois (Elmar Wepper) who adores his wife (Hannelore Elsner) but has never grooved to her love of Japanese butoh, an art form combining hippie culture with

German expressionist dance. Believe it or not, the couple is called Rudi and Trudi, and no source of pathos goes unmined as Rudi, suddenly alone, travels to Japan to reconnect with one of his troubled children. Instead, with a homeless young butoh dancer (Aya Irizuki) murmuring spiritual nothings in his ear, he finds himself on an eleventh-hour journey to healing at the foot of scenic Mount Fuji. The best I can say for *Cherry Blossoms* is that it's made with love; the worst, that it's been a big hit in Germany. Yearning for Ozu, Dörrie stops off at cute, and parks. ELLA TAYLOR

The Sublet

Directed by Georgiana Nestor
No Logik Films
Opens January 16, Quad Cinema

One more reason to suspect bait-and-switch in real estate ads: Your circled pick may belong to a Lonely Old Man seeking nothing more than a parade of prospective renters to brighten his days. Widower Walter (Roger Hendricks Simon) is the L.O.M., marking time on the Upper West Side, and the requisite audition montage of stereotypical yahoos—a device that must get its own chapter in screenwriting-made-simple manuals—typifies the student-film level of tedium to come. Closing up shop on his fake ad, tabby-cat Walter takes (self-)ipity on a latecomer, Poughkeepsie escapee Maggie (Kewpie-faced Tiffany Lee). They gambol about the city visiting locations (bandshell, fountain, hotel, pier) and become fast friends with such ease that Walter's prior isolation makes little sense. What gets him out of the house is amply explained: a hit man (Ross Pivec—trying for tough; looking vexed) plunks down 10 grand to rent the place (and to provide a way to wrap up). That's life in the big city! The asexual, adopt-a-fogey impulse is a well-established one, but Simon's oldster act, glasses a-perched and dawning comprehension at the ready, is mannered and tiresome. "You're the best old man I ever met," coos Maggie. Bah! Why, in my time . . . NICOLAS RAPOLD

Check villagevoice.com/film for complete descriptions and up-to-date showtimes.

★ Highly recommended

Opening

Reviewed in this issue:

★Ballerina
Chandni Chowk to China
Cherry Blossoms
Notorious
The Sublet

Reviewed online:

Hotel for Dogs
My Bloody Valentine 3D
Paul Blart, Mall Cop

Now Playing

★Australia: *Village East*. 165 min.

Bedtime Stories: The Adam Sandler who shows up in *Bedtime Stories* is that most unnecessary of movie-star guises: the benign family-comedy guy. Sandler is Skeeter, a lowly Los Angeles handyman recruited by his sister (Courteney Cox) to babysit her two children while she's out of town. In the hopes of bonding with the youngsters, he entertains them with made-up bedtime stories, but once events in the stories start happening in real life, he realizes that the kids' narrative input has some sort of magical effect. Directed by Adam Shankman (*The Pacifier*), *Bedtime Stories* is too typical of what passes for live-action family filmmaking these days, throwing together saccharine sentiments and mindless comedic action. Parental advisory: There is a Rob Schneider cameo. Tim Grierson *AMC Loews 34th Street 14, 84th Street Six, Lincoln Square, Magic Johnson Harlem USA, Orpheum, Regal E-Walk 13, UA Battery Park Stad 16, UA Union Square Stad 14*. 95 min.

Bride Wars: *AMC Loews 34th Street 14, 64th And 2nd, Empire 25, Kips Bay, Lincoln Square, UA Battery Park Stad 16, UA Union Square Stad 14*. 90 min.

Burn After Reading: *Quad*. 97 min.

Cadillac Records: *Cinema Village*. 108 min.

Cargo 200: *Cinema Village*. 90 min.

Changeling: *Quad*. 140 min.

Che Part One: *Lincoln Plaza Cinemas*. 129 min.

Che Part Two: *Lincoln Plaza Cinemas*. 128 min.

A Christmas Tale: *A Christmas Tale* feels like all 12 days of seasonal merriment, and then some. This comic, ultimately touching family melodrama is a heady plum pudding of a movie. Arnaud Desplechin brings the Vuillard clan back to their parental home in Roubaix, a small city on the Belgian border. The gathering is not only prompted by the season but by the discovery that the family's chic and imperious matriarch, Junon (Catherine Deneuve), has been diagnosed with a rare form of leukemia. As *Kings and Queen* made clear, Desplechin thrives on drunken escapades, medical procedures, blunt confessions, grand gestures, and screwball riffs. Working the border of cute without ever crossing over, he's protected by the energy of his film tinkering. *Quad*. 150 min.

The Curious Case of Benjamin Button: *AMC Loews 34th Street 14, 19th Street East, First and 62nd, Kips Bay, Lincoln Square, Magic Johnson Harlem USA, Orpheum, Regal E-Walk 13, UA Battery Park Stad 16, Village East*. 168 min.

The Day the Earth Stood Still: *AMC Loews 34th Street 14, Coliseum Cinemas, UA Union Square Stad 14*. 110 min.

The Day the Earth Stood Still: The IMAX Experience: *Empire 25, Lincoln Square*. 110 min.

Defiance: The nearest thing to a traditional Holocaust movie on the menu is Edward Zwick's *Defiance*, about three Jewish brothers who put together a Jewish kibbutz in a Belarus forest, the better to survive the war and knock off Nazis and their Russian collaborators. This fact-based story may look like a Holocaust movie, but it's really an inquiry into the different management styles of the Yiddish superhero, no victim he. Daniel Craig stars in the do-I-have-to? role, while Liev Schreiber at least looks the part as the belligerent bro, Gary Cooper. Jamie Bell, an even more unlikely looking member of the tribe, is the peacemaking youngest brother. There are subtitles and vaguely Eastern European accents, there is romance and rebirth, tears and regular pauses for gallows humor. Ella Taylor *Ziegfeld*. 137 min.

permanent scar on men's psyches. Scott Foundas *AMC Loews 34th Street 14, Chelsea, Cinema 1-2 3rd Ave, Empire 25, Kips Bay, Lincoln Square, Magic Johnson Harlem USA, Orpheum, UA Battery Park Stad 16, UA Union Square Stad 14. 116 min.*

★**Happy-Go-Lucky:** Fine-boned Sally Hawkins shoulders the burden of every scene as the most relentlessly upbeat 30-year-old kindergarten teacher ever to bicycle London's chartered streets. The blithe spirit who animates Leigh's *Happy-Go-Lucky* is a priestess of positive polarization; Poppy's either irritating or endearing—which ever you find her, you have to wonder why. Poppy not only teaches, she also learns, and her adult devotion to education and occasionally expressed childish desire to fly seem to herald a further stage of human development. Will this light-hearted creature fulfill her earthly mission? At the very least, the spectacle of Poppy's all-around sunny disposish left this viewer feeling unaccountably happy—at least for the moment. J. Hoberman *Quad. 118 min.*

I've Loved You So Long: *Angelika. 115 min.*

Just Another Love Story: Adultery remains hazardous to your health in psychological thrillers—even in Scandinavia. Schlumpy Jonas (Anders Bertelsen) stops short while driving and sends distraught stranger Julia (Rebecka Hemse) into a blinding, coma-inducing, memory-banishing crash. On an anonymous visit to the hospital, he's mistaken by her rich family for her sight-unseen boyfriend, Sebastian. Jonas clears up the misunderstanding, leaves a tasteful selection of flowers, and returns to his middle-class wife and kids—sorry, I've misread my notes. Make that: Julia awakens and romance blooms, while flashbacks to bungalow gun-play back East portend the return of the real, bad-news Sebastian (Euro-skeezy Nikolaj Lie Kaas). Danish director Ole Bornedal (*Nightwatch*) continues a career of laying the groundwork for remakes that will be middling in

more familiar, English-language ways. Nicolas Rapold *Cinema Village. 90 min.*

Last Chance Harvey: *Empire 25, Lincoln Square, UA Union Square Stad 14. 99 min.*

Let the Right One In: *Angelika. 114 min.*

Madagascar: Escape 2 Africa: *Village East. 89 min.*

★**Man on Wire:** *Landmark Sunshine Cinema. 90 min.*

Marley & Me: *AMC Loews 34th Street 14, Coliseum Cinemas, 19th Street East, 64th And 2nd, 84th Street Six, Empire 25, Kips Bay, Magic Johnson Harlem USA, UA Battery Park Stad 16, Village East. 120 min.*

★**Milk:** Gus Van Sant directs his Harvey Milk biopic so carefully, there might be a Ming vase balanced on his head. No less cautious is Sean Penn who plays Milk (1930-1978), the martyred gay activist and San Francisco supervisor. Working from a detailed script by documentarian Dustin Lance Black, Van Sant streamlines Milk's life, simplifying his trajectory from closeted Wall Street zero to out-front Castro Street hero. The 1978 victory over Prop. 6 merges with the current struggle against California's Proposition 8, overturning the ruling on same-sex marriage. A charismatic leader has yet to emerge but there is . . . *Milk*, and its wholehearted devotion to the principle of equal protection under the law. J. Hoberman *Lincoln Plaza Cinemas, Chelsea, Empire 25, First and 62nd, Kips Bay, Loews East Village, United Artists East. 128 min.*

Moscow, Belgium: Belgian Christophe Van Rompaey gives this light May-to-December pair-up an agreeably mused, pedestrian milieu. Matty (Barbara Sarafian), 41, is a middle-class Ghent mother of three pretending to be shrewish while her experimentally estranged hubby dithers. (Her neighborhood's "Moscow" moniker is just title bait.) A fender-bender triggers a persistent suitor in lanky, rangy trucker Johnny (Jurgen Delnaet), and their one-night stand leads to a home-cooked dinner with her and the kids. But out of emotional routine, Matty still humors the indecision of her weak-willed art-teacher husband,

who's like a sitcom neighbor with an excuse to drop by. Though the film backs away from Johnny's adventurously not-funny past, *Moscow, Belgium* leaves you feeling less offended and dirty-feeling than the evidence suggests. Nicolas Rapold *Cinema Village. 102 min.*

Not Easily Broken: *AMC Loews 34th Street 14, 84th Street Six, Empire 25, Magic Johnson Harlem USA, UA Union Square Stad 14. 99 min.*

Quantum of Solace: *Regal E-Walk 13. 106 min.*

Rab Ne Bana Di Jodi: *Phoenix Adlabs - The ImaginAsian Theater. 164 min.*

Rachel Getting Married: *62nd & Broadway, UA Union Square Stad 14. 116 min.*

The Reader: Stephen Daldry's fatally respectful take on the acclaimed 1995 novel by Bernhard Schlink about German culpability for the Holocaust honors Schlink's restraint and his struggle to avoid cliché. But like many narrative filmmakers who walk on their tip-toes when dealing with the Holocaust, neither Daldry nor his screenwriter, David Hare, seem eager to make the material their own. Instead, the movie plods grimly through the memories of emotionally constipated law professor Michael Berg (a dour Ralph Fiennes) of his postwar affair with a tram conductress (Kate Winslet) who turns out to have been a concentration camp guard. Winslet's effortless blend of wounded fragility and tempered steel provides *The Reader* whatever momentum it can rustle up. Ella Taylor *Empire 25, Kips Bay, UA Union Square Stad 14. 122 min.*

★**Revolutionary Road:** The film version of Richard Yates's first and most lauded novel, *Revolutionary Road*, stars Leonardo DiCaprio and Kate Winslet (both very good) who strive to keep their heads above water, gasping for air. Only the sinking ship pulling them down this time is their own marriage. Like many of Yates's characters, Frank and April Wheeler appear to be the most average of postwar Americans. But despite their comfort and prosperity, they know deep down that this life of suburban anonymity isn't for them. Deeper down, they fear they may be wrong. Directed by Sam Mendes, *Revolutionary Road* isn't a great movie—it lacks the full, soul-crushing force of the novel—but what works in it works so well that you can't help but admire it. Scott Foundas *Chelsea, Cinema 1-2 3rd Ave, Empire 25, Kips Bay, Lincoln Square, UA Union Square Stad 14. 119 min.*

Seven Pounds: *AMC Loews 34th Street 14, 19th Street East, Empire 25, Kips Bay, Lincoln Square, Loews East Village, Magic Johnson Harlem USA, Orpheum, UA Battery Park Stad 16. 118 min.*

Silent Light: *Film Forum. 142 min.*

★**Slumdog Millionaire:** *Slumdog Millionaire* opens with Jamal (played with terrific chutzpah by newcomer Dev Patel) accused of cheating during his appearance on the local version of *Millionaire*. Given the third degree by a tough but ultimately decent police inspector (the excellent Irfan Khan) who demands to know how this lowly tea boy could possibly know enough to advance to the show's 20-million-rupee final round, Jamal flashes back over the key events of a life that, quite literally, contains all the answers. The potential for a treachery *Good Will Hunting* of the Mumbai ghetto abounds, but director Danny Boyle resists the natural tug of *Slumdog Millionaire* toward happily-ever-after territory. Yet it's that very tension between gritty, street-level reality and escapist fantasy that ultimately makes the film feel even more buoyant and life-affirming. Scott Foundas *Lincoln Plaza Cinemas, Angelika, Chelsea, Empire 25, First and 62nd, Kips Bay, UA Battery Park Stad 16. 120 min.*

The Spirit: *AMC Loews 34th Street 14, 84th Street Six, Empire 25, UA Union Square Stad 14. 103 min.*

★**Synecdoche, New York:** *Landmark Sunshine Cinema. 123 min.*

TMNT: *Landmark Sunshine Cinema. 90 min.*

The Tale of Despereaux: Kate DiCamillo's 2003 children's novel about a big-eared mouse with an inspiring case of shining-knight envy is one of the finest expositions of loss, grief, reactive vengeance, and forgiveness for kids. I was looking forward to seeing what Sylvain Chomet would bring to this great yarn, but alas, for murky reasons, Chomet was bounced from the project. Screenwriter Gary Ross, who made the corball *Seabiscuit*, and directors Sam Fell and Rob Stevenhagen have seen fit to turn this delightful tale into, of all things, an intermittently vicious CGI action movie. Clumsily wedged in like a TV commercial between deafening stunts, the emotional storytelling sinks without trace. Ella Taylor *AMC Loews 34th Street 14, Coliseum Cinemas, 84th Street Six, Empire 25, Kips Bay, Orpheum, UA Union Square Stad 14. 87 min.*

Tell No One: *Cinema Village. 125 min.*

Twilight: *AMC Loews 34th Street 14, 84th Street Six, Empire 25, UA Union Square Stad 14. 120 min.*

The Unborn: As it forges ahead without explanations, *The Unborn* works in its way, as a series of snap-cut gotchas. Often, this involves starlet Odette Yustman, who plays Casey, a well-heeled young suburbanite who's been having bad dreams. The night terrors begin to infest her waking life when, while babysitting one of those whey-faced grade-schoolers, the kiddie cryptically intones: "Jumby wants to be born now." Trying to figure out what exactly that means leads Casey and *The Unborn* into a thicket of exposition involving suicided mothers, Nazi mad geneticists and kabbalah/Jewish folklore. Tune out the battle royale bombast, and start wondering where to eat after the movie. Nick Pinkerton *AMC Loews 34th Street 14, Coliseum Cinemas, 84th Street Six, Magic Johnson Harlem USA, Orpheum, Regal E-Walk 13, UA Battery Park Stad 16, UA Union Square Stad 14. 88 min.*

Valkyrie: Its intentions are noble: to make a hero of out the forgotten man, Claus Philipp Maria Schenk Graf von Stauffenberg (Tom Cruise), who tried to kill Hitler in 1944 in order to seize control of Germany and broker a truce with the Allies. But *Valkyrie* has no interest in truly memorializing him; this isn't really Oscar fare, even with its based-on-a-true-story baggage and period clothing. What to do with a movie that's impossible to spoil (you do know the ending, right?) Well, the supporting performances are top-notch, but Cruise is all we see here—Ethan Hunt in an eye patch. *Valkyrie* feels like another installment in the never-ending franchise—not just the action-movie one, but the Tom Cruise one. Robert Wilonsky *AMC Loews 34th Street 14, Chelsea, Empire 25, Kips Bay, Lincoln Square, Magic Johnson Harlem USA, UA Battery Park Stad 16, UA Union Square Stad 14. 120 min.*

Vicky Cristina Barcelona: *Angelika. 96 min.*

Waltz with Bashir: *Landmark Sunshine Cinema, Lincoln Plaza Cinemas. 90 min.*

★**Wendy and Lucy:** Modest but cosmic, Kelly Reichardt's *Wendy and Lucy* is a movie whose sad pixie heroine, Wendy (Michelle Williams) stumbles and, without a single support to brace herself, slides into America's lower depths. Introduced calling for her dog, Lucy, Wendy loses first her liberty (briefly), then Lucy (again), and finally, her car in the course of a dead-end road trip from deepest Indiana to the Alaskan frontier. Wendy does encounter a few locals, but, save for Lucy, Wendy is alone. Williams delivers a sensationally nuanced performance that, were it not so resolutely undramatic, would constitute an aria of stoical misery. Spare, actor-driven, socially aware, and open-ended, *Wendy and Lucy* has obvious affinities to Italian neorealism. But it's also the most melancholy of American sagas. J. Hoberman *Film Forum. 80 min.*

★**The Wrestler:** The Wrestler may be plenty visceral, but it's no more a sports movie than professional wrestling is a competitive sport. Chronic over-reacher Darren Aronofsky's relatively unpretentious follow-up to the debacle that was *The Fountain* is all about showbiz. You want to make a comeback saga, you get a washed-up star—in this case, Mickey Rourke, who gives a career performance as Randy "The Ram" Robinson—an amably broken-down wrestler who was himself a star of the 1980s. Aronofsky dotes on the details of the Ram's routine (securing medals, getting a perm, visiting the tanning parlor), especially his preparations for a bout. Rourke's character may be larger than the movie, but this time, the Ram gets ground up in the mechanics of the plot. J. Hoberman *Landmark Sunshine Cinema, Lincoln Plaza Cinemas, Chelsea, Empire 25, First and 62nd, Kips Bay. 105 min.*

Yes Man: Not the *Liar Liar* sequel it looks like in the trailer, but close enough: Jim Carrey plays a self-absorbed Debbie Downer named Carl Allen who green-lights every bad decision in an effort to reinvent his sorry life. Carl is rescued by perky, spontaneous Allison (Zooey Deschanel), a singer in an avant-rock band called Munchausen by Proxy and the instructor of a jogging-photography class. How quirky! Theirs quickly blossoms into a romance defined by its random acts of wackiness, including a flight to Lincoln, Nebraska . . . just because it's there. Carrey seemed destined for far more grown-up roles, but *Yes Man* is nothing more than warmed-over holiday seconds, a repackaged best-of for those who already own the hits. Robert Wilonsky *AMC Loews 34th Street 14, 19th Street East, Empire 25, Kips Bay, Lincoln Square, Loews East Village, Magic Johnson Harlem USA, Orpheum, UA Battery Park Stad 16. 104 min.*

Yonkers Joe: Yonkers Joe (Chazz Palminteri) is an old-school gambler who scams Atlantic City casinos, dances on the brink of commitment with his lovely accomplice, Janice (Christine Lahti), and fends off responsibility for his severely autistic teenage son, Joe Jr. (Tom Guiry). In terms of inspiration, *Yonkers Joe* (directed by Robert Celestino) breaks about even with its eponym. Lahti

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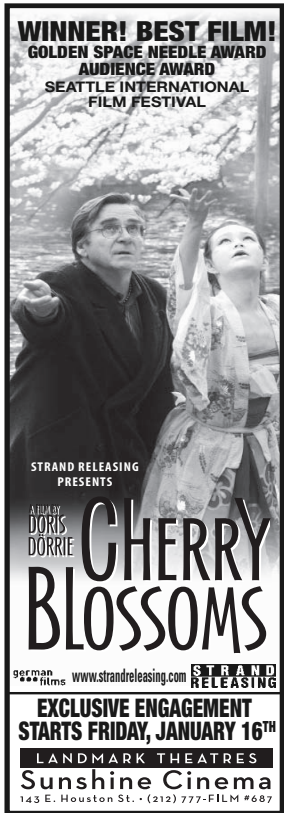
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burns through a thinly written role with a surprising level of warmth and humanity, and Guiry is at times repellingly convincing as a kid genetically incapable of either nuance or fakery. Palminteri, though, looks tired of twitching his shoulders and working a pompadour in two-bit roles like this. Michelle Orange *Quad*. 100 min.

Alternatives**& REVIVALS**

Anthology Film Archives. 32 Second Ave., 212-505-5181, www.anthologyfilmarchives.org. **NEWFILM-MAKERS: GOOD-BYE PRESIDENT BUSH:** Wed 6pm *Horns and Halos* (Michael Galinsky & Suki Hawley, 2002), 7:45pm *Courting Condi* (Sebastian Doggart, 2002), 9:45pm A film short followed by *Crawford* (David Modigliani, 2008). **SCREENING:** Wed 8pm 'Cosmological Wonderland: The Films of Matthew Silver.' **1** Wed-Tue 7 & 9:15pm *Mock Up on Mu* (Craig Baldwin, 2008). **1** Thu 6:45pm, Sat 2:45pm, & Sun 8:30pm *The Song of the Scarlet Flower* (Teuvo Tulio, 1938), Thu 9 & 5pm, & Sun 6pm *In the Field of Dreams* (Tulio, 1940). **1** Fri-Sat 7:15pm & Sun 4pm *The Way You Wanted Me* (Tulio, 1944), Fri-Sat 9:30pm & Sun 2pm *Cross of Love* (Tulio, 1946). **1** Sat 4:45pm *Night Tide* (Curtis Harrington, 1960) A youthful associate of avant-garde filmmakers Kenneth Anger and Gregory Markopoulos, Curtis Harrington made this atmospheric chiller for \$55,000 mainly in Venice (California) and Santa Monica. It's a stilted but effectively moody nocturne in which an innocent, young Dennis Hopper falls in love with a carnival mermaid. **HOBERMAN** **1** Sun 5pm 'Marjorie Cameron Pgm.'

Bruno Walter Auditorium, NYPL, Lincoln Center. 40 Lincoln Center Plaza, 212-6420142. **YADDO FILM-MAKERS:** Fri 2:30pm *Touched* (Lauren Chiten, 2003) followed by two film shorts. **YADDO AUTHORS ON FILM:** Tue 2:30pm *The Sorrows of Gin* (Jack Hofsiss, 1979); *The Five Forty Eight* (James Ivory, 1979); *O Youth and Beauty!* (Jeff Bleckner, 1979).

Film Forum. 209 W Houston St., 212-727-8110, www.filmforum.com. **JEAN-LUC GODARD SCREENING:** Wed-Tue 1, 2:50, 4:40, 6:30, 8:20, & 10:10pm *Made in U.S.A.* (1966) The least-seen, most quintessential movie of Godard's great period finally gets an American distributor and a limited run. Nominally a political noir *Made in USA* is actually a portrait of the filmmaker's soon to be ex-wife Anna Karina—here cast as a private investigator, wrapped in a trench coat and packing a gat. It's also more devoted to the vulgar modernism of mid-20th-century pop culture than any movie Godard made before or would make after. **HOBERMAN.**

French Institute/Alliance Française Florence Gould Hall. 55 E 59th St., 212-527-2653, www.fiaf.org. **CINEMATUESDAYS: RARE TREASURES OF FRENCH CINEMA:** Tue 12:30, 4, & 7:30pm *Love Story* (Claude Autant-Lara, 1943).

IFC Center. 323 Sixth Ave., 212-924-7771. **WEEKEND CLASSICS: AFTER THE REVOLUTION - CUBA ON SCREEN:** Fri-Mon 11am *Memories of Underdevelopment* (Tomas Gutierrez Alea, 1968). **WAVERLY MID-NIGHTS:** Fri-Sun midnight *Eraserhead* (David Lynch, 1978). **STRANGER THAN FICTION:** Tue 8pm *Education of Shelby Jackson* (Marion Lipschutz & Rose Rosenblatt, 2005).

Landmark Sunshine Cinema. 143 E Houston St., 212-330-8182, www.landmarktheatres.com. **SUNSHINE AT MIDNIGHT:** Fri-Sun midnight *Teenage Mutant Ninja Turtles* (Steve Barron, 1990).

MOMA, Roy and Niuta Titus Theaters. 11 W 53rd St., 212-708-9480. **GLOBAL LENS 2009:** Wed 7pm, Thu 8:30pm, Fri 6pm, Sat 6pm, Sun 8pm, & Mon 6pm *Sleepwalking Land* (Teresa Prata, 2007). **1** Thu 6pm *Getting Home* (Zhang Yang, 2007). **1** Fri 8pm *Song from the Southern Seas* (Marat Sarulu, 2008). **1** Sat 4pm *Mutum* (Sandra Kogut, 2007). **1** Sun 4pm *Possible Lives* (Sandra Gugliotta, 2007). **1** Mon 4pm *What a Wonderful World* (Faouzi Bensaidi, 2006).

STILL MOVING: Wed-Fri 1:30pm *A Woman of Paris* (Charles Chaplin, 1923) A daring departure for Chaplin, this was not a slapstick farce but a sophisticated and witty dramatic comedy of manners set in the world of Parisian high society. Chaplin's tramp character would be out of place in such a milieu, so Chaplin only appears in a bit role. This elegant film was a major influence on the work of Ernst Lubitsch. **STEIN.** **TERENCE DAVIES: FROM THE COLLECTION:** Thu 6pm & Sat 2pm 'The Terence Davies Trilogy,' 8:15pm *Of Time and the City* (2008). **1** Fri 5pm & Sat 7:30pm *The Long*

Day Closes (1993), Fri 7pm & Sat 4:30pm *The House of Mirth* (2000) Brilliantly adapting Edith Wharton, Terence Davies has made a period piece that's closer to a Mizoguchi geisha drama than *Masterpiece Theater*—a prolonged martyrdom in which the heroine is tricked, abused, or betrayed by almost every character she meets. Present in virtually every scene, Gillian Armstrong gives a stunning performance as a woman simultaneously overvalued and underestimated by the brutes surrounding her—a character who remains lucidly conscious as she sleepwalks towards the abyss and maintains her social graces even as she tumbles in. **HOBERMAN.** **MOMA PREMIERE:** Thu 8:15pm *Of Time and the City* (Terence Davies, 2008) Terence Davies's mesmerizing reconstruction of his Liverpool childhood is haunted by the way in which movies get mixed up with life. More redemptive than nostalgic, the movie is a celestial vaudeville in a fastidiously grubby heaven. **HOBERMAN.** **AMERICAN POLITICS: FROM THE ARCHIVES:** Sun 2pm *Abraham Lincoln* (D.W. Griffith, 1930) Griffith's first sound picture was to be the next-to-last movie of his long career. Its principal asset is a very effective performance by a stately and beneficent Walter Huston in the title role. The scenes of the romance of Abe and Ann Rutledge (Una Merkel) are unconvincing, due to the miscasting of jittery comic Merkel in the role. **STEIN.** 4pm *Young Mr. Lincoln* (John Ford, 1939) One of Ford's finest works, this elegiac invocation of a mythical bucolic America unspoiled by cities and technology stars Henry Fonda as the idealistic young Abe. The director's most personal statement of the archetypal American political hero, he and Fonda made Lincoln come alive in the cinemas of the world for millions of people longing for the hope of democracy at a time when fascism and communism ruled. **STEIN** **1** Mon 2:30pm *King: A Filmed Record...Montgomery to Memphis* (Sidney Lumet & Joseph Mankiewicz, 1970), 6pm *Primary* (Robert Drew, 1960) *TimeLife* Broadcast staff member Drew and a small crew set upon a landmark project in 1960. Using newly available lightweight cameras they documented the Democratic primary race for President during the statewide campaign in Wisconsin between Massachusetts Senator John F. Kennedy and Minnesota Senator Hubert Humphrey. The result was a fascinating early example of cinema vérité that reveals the style's good and bad points. **STEIN.**

Walter Reade Theater. 165 W 65th St., 212-875-5600, www.filmilinc.com. **THE NEW YORK JEWISH FILM FESTIVAL:** Wed 1:30 & 6:15pm *At Home in Utopia* (Michal Goldman, 2008) followed by a film short, 3:30pm & Thu 1 & 6pm *Emotional Arithmetic* (Paolo Barzman, 2007), Wed 8:30pm, Sat 6:30pm, & Sun 8:30pm *Two Lives Plus One* (Idit Cebula, 2007). **1** Thu 3:15 & 8:15pm *Facing the Wind* (Gilad Reshef, 2006) double-featured with *My Father's Palestinian Slave* (Uri Appenzeller & Nathanel Goldman Amirav, 2007). **1** Sat 9pm *Weekend in Galilee* (Moshe Mizrahi, 2007). **1** Sun 1pm *Jewish Luck* (Alexander Granovsky, 1925), 3:30pm *Max Minsky and Me* (Anna Justice, 2007), 6pm *Our Disappeared* (Juan Mandelbaum, 2008). **1** Mon 1pm *The Jester* (Joseph Green & Jan Novina-Przybylski, 1937) The second of the (relatively) deluxe Yiddish operettas that Joseph Green made in Poland with Second Avenue stars, *The Jester* (a/k/a *Der Purimshpiler*) is a charming tale of itinerant performers, star-crossed lovers, and village Jews who become stars in the big city. The most memorable scenes are centered on the carnival of Purim. The print is newly restored. **HOBERMAN.** 3:20pm *Forgotten Transports: To Estonia* (Lukas Pribyl, 2008), 6pm *Max Minsky and Me* (Anna Justice, 2007), 8:30pm *A Refusenik's Mother* (Ori Ben Dov, Israel, 2008) double-featured with *Yideshe Mama* (Fima Shlick and Gennady Kuchuk, 2008). **1** Tue 1:30 & 6:30pm *Empty Nest* (Daniel Burman, 2008), 3:45pm *A Road to Mecca: The Journey of Muhammad Asad* (Georg Misch, 2008), 8:30pm *Our Disappeared* (Juan Mandelbaum, 2008). **DANCE ON CAMERA '09:** Fri 1pm 'Magnetic Cinema x 3,' 3:30pm *The Chosen One* (Aribam Syam Sharma, 1991), 6:15pm *Something to Think About* (Judy Kinberg, 2008), 9pm *Dance of the Enchantress* (Adoor Gopalakrishnan, 2007). **1** Sat 1pm *The Chosen* (Aribam Syam Sharma, 1991) Shot in the Northeast Indian state of Manipur, this is an offbeat family melodrama utilizing elements of the strange rituals of the matriarchal Meitei religion, together with some striking dance scenes. It tells the story of a happily married young mother in a lower middle class family who, seized by divine possession and trance, runs away from home in search of her guru. **STEIN.** 3:30pm 'Jiri Kylián On Screen.'

Tune In, Drop Out, Grow Up

On the radical serenity/serene radicalism of Animal Collective

Music



BY MIKE POWELL

Animal Collective have released nine albums in the past nine years, all challenging, all imperfect but innovative, all substantially different. Some are placid, others orgiastic; some are convincingly reminiscent of dreams and drug trips, others convincingly reminiscent of third-graders; some are gummy and formless, others are almost—just almost—straightforward. Their peaks are high and their valleys embarrassingly low, but the trade-off has always struck me as fair: They've exposed the young white world to dub, South American, and African styles; they've futzed around with insular genres like noise and rave without frightening passersby; they've made dance music tolerable to the arms-folded crowd; they've managed to become eminently hip without sounding urbane. They're good-natured and a little weird. In short, they're the open-field festival band for a demographic that would scoff at the notion.

Fans will tell you that 2007's *Strawberry Jam* is a pop album, a hypothesis I invite you to test by sharing a listen with fellow passengers on a public bus. Context can be illuminating. It's true that Animal Collective's music has accessible elements to it: They write strong melodies. Their lyrics, when not warped beyond recognition by effects, are concrete and naive. And their giddiness has charm, even if it usually bubbles over into hysteria without table manners—screams, spurts, squeals, cave-ins.

And it's that—that ineluctable intensity, that font of adrenalin—that has always made listening to them as much a test as a pleasure. Animal Collective songs aren't just hyperactive, they're virulent and aggressive; they aren't just spaced-out, they're inert; they aren't just sweet, they're toxic. The band warps every emotion into its most confusing, acidic form.

Maybe it's drugs, which make routine experiences feel foreign, even scary; maybe it's just their stance that life is most thrilling at its least intelligible. After all, this is a band whose song about touring (2004's "Kids on Holiday") is written from the perspective of a scared child, not a moony journeyman. This is a band that focuses on the murk and trauma of firsts, not the lessons we learn in their wake.

And for as irritating as their histrionics can be—very!—it's also what makes their music special. At its most refined—parts of 2005's *Feels*—their music reminds me of the Coasters, the way it sparkles with wordless hoots and silly voices, the way it bounces and reels. The band pantomimes lack of control so convincingly that people still think their shows are improvised, even though they have a synched-up light show. There's something erotic but sexless about it—control being a masculine goal and all. It borrows danger from mystery, not muscle.

Compared to the rest of their protean catalog, *Merrweather Post Pavilion*—a record so hysterically anticipated by their fans that one actually *broke into one of*

the members' e-mail accounts—is steady and even-keeled. It might not be pop, but it plays like it, with verses and choruses, without too many fits and starts, without too many harsh noises—without, for the first time ever, screaming. Psychedelia, it turns out, isn't easily compressed into pop-song proportions—that's just the nature of infinity. So, the concessions here are to the tame and slightly corny, the same the Flaming Lips made in the late '90s.

My love, then, is a little conditional. There are times I miss the band's teeth, the way their songs collapsed into noise, the defiant weirdness—stuff that made them seem like guys who not only had the spirit, but *shook* from it. But I will say that liking every aspect of an Animal Collective album, while a nice prospect, would make me think they'd somehow lost their edge.

That's not psychedelic — it's lightly neurotic.

And *MPP* is filled with enough new achievements that it's a waste of space to lament the past. It's a rhythm record with an atmosphere. It uses negative space like dub and canned euphoria like early rave music. It synthesizes all the styles they've flirted with and strains out just enough of what freaks out the normals. Geologist, always the least evident member of the band on record (he textures the songs

with samples and field recordings) and most evident onstage (he wears a miner's headlight) is essential, flooding the mixes with disfigured nature recordings and whatever other gurgles and whooshes he keeps in his small, expensive-looking boxes.

I can't hear any guitars (though there may be a couple, severely processed). Most songs are weaves of glittery synths flowing over booms and thumps that reach hip-hop depths (engineered by Ben Allen, who has credits with Gnarls Barkley and Diddy). And, of course, voices: track after track of gorgeous vocal arrangements as harmonically expansive as they are rhythmically propulsive, as indebted to the Beach Boys as to the repetitive chants of African, South American, and gospel music.

What makes the album compelling, though, aren't its victories but its conflicts—over who the band are as experimental musicians, over who they are as three guys who've known each other since puberty now teetering on the edge of their thirties, over who they are as people with light mystical inclinations slaving to banalities like tour schedules, press meetings, and photo shoots. Right before "In the Flowers" ruptures into a spray of synthesizer fireworks, Avey Tare sings, "If I could just leave my body for a night," and I can't help but think about how much more difficult that must be for him now than when he was a college student with some free time and moist dope.

It'd be pat to say *MPP* is their album about growing up, but it is one about endings and beginnings. They sing about starting families; they sing about people they once knew; they fret over whether their capacity for youthful abandon is waning, and whether that's just part of life. Panda Bear's lyrics—deliberately plainspoken—are a contrivance, but a comforting one. "I don't mean to seem like I care about material things" or "I know it sucks that Daddy's gone" aren't complicated phrases, but then again, neither are the sentiments. Tare, who used to skulk in the background like a nightmare waiting to happen, now has a searching, introspective presence. If there's any lyric that sums up the album, it's his: "Sometimes I don't agree with my thoughts on being free." That's not psychedelic—it's lightly neurotic.

If youth is wasted on the young, it makes sense that most of Animal Collective's fans are between 18 and 35—when youth is bruised by responsibility, when innocence requires will (and some ignorance), and when reality becomes, well, a reality. My favorite lines about the band—specifically, Panda Bear's solo track, "Bros"—were written as a parody of *Pitchfork* on the unfortunately titled blog Hipster Runoff: "I lost my virginity while listening to Panda Bear's *Person Pitch* in the back of a vintage Volvo after having dropped acid for the first time. I started crying because it was so beautiful. The next day I listened 2 it again, and it was so chill." A couple of years down the road, it's just music, and sex is just something you do after work. What used to feel radical is now serene and assimilated. One day, you're just on the public bus, listening to *Merrweather Post Pavilion*.

Animal Collective play the Grand Ballroom January 20 and Bowery Ballroom January 21



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Antony Hegarty, Transformer

Fresh from a disco smash, an NYC original evolves anew

BY MICHAEL D. AYERS

Podunks is a small, quaint East Village shop with nothing particularly flashy about it, from within or without; upon entering, I notice there's a lot of wood (wood benches, wooden knickknacks on the walls, etc.) and am immediately struck by the feeling that I'm in Vermont. The old lady behind the counter, her gray hair wrapped in a little bonnet, reinforces this notion. I assume she will sell me a cup of coffee. I assume wrong. "This is a full-service tea establishment, honey," she explains.

I'm meeting Antony Hegarty, lead singer of the temperamental piano-chamber group Antony and the Johnsons, and the venue wasn't my idea. Appropriately, when I first laid eyes on the hulking but fragile singer back in 2003, that wasn't my idea either. He'd shown up unexpectedly on backing vocals during a Lou Reed show at the Bowery Ballroom, completely unknown to most of the crowd, but you could instantly tell everything about him was... different. Here's a towering fellow with an extremely delicate, quavering voice, backing a legendary—perhaps the legendary—New Yorker. *Where does Lou find these guys?* Toward the end of the night, Lou backed off and let Antony sing the Velvet Underground staple "Candy Says." I'd paid good money to hear Lou and not someone else, so initially I was rather perturbed. But as it progressed, something hooked me—Antony was much more passionate about this song than Lou himself had been during any of the other VU tunes he'd done that night. Maybe it's that they both have radically different deliveries, or maybe it was that Lou was just bored with anything not having to do with ravens, but Antony somehow channeled the song's original delicateness into something that felt, decades later, like new.

Five years on, Antony is one of the most enigmatic and unlikely musicians to emerge from New York this decade. In 2005, he released *I Am a Bird Now*, his second record with the Johnsons, an understated cast comprised of former Jeff Buckley drummer Parker Kindred, bassist Jeff Langston, guitarist Rob Moose, cellist Julia Kent, violinist Maxim Moston, and downtown horn player Doug Wieselmann. A complex piece of chamber music vacillating slowly between somber and uplifting tones, the album eventually won the U.K.'s Mercury Music Prize for Best Album—a surprise, given that the award is reserved for British artists and no one particularly thought of Antony that way. (He was born in Sussex in 1971, lived in England for six years before heading



Not just another downtown weirdo

Don Felix Cervantes

to the Netherlands, and then moved to the U.S. in 1981.) Critics raved about the record's vulnerability and intimacy; the lyrics are an academic's wet dream, delving deeply into gender/identity issues: Stand-out track "For Today I Am a Boy" opens with the yearning line, "One day, I'll grow up and be a beautiful woman."

But again, what stood out most to me was simply Antony's voice: a deep, emotive, operatic quiver that's off-putting to some, but somehow blossoms when paired with his own sparse-sounding piano compositions. At the Lou Reed gig, I'd assumed he was just another downtown weirdo—still a tempting description now that he's sitting in front of me, his jet-black hair dangling over his eyes, starkly offset by his pink wool sweater and thin white pants. He's extremely soft-spoken and slightly skeptical as to my

intentions (initial small talk revealed that he wasn't treated too kindly by the New York media earlier in his career). But he seemed genuinely amused by my tea/coffee snafu and acted more like a gentle giant than anything, humble and a bit reluctant to heap too much praise upon himself, given how many fans and critics now do that for him. He tenses up at times when discussing his third full-length, *The Crying Light*, almost as if he's embarrassed, not by the album itself, but by the necessity of talking about it. "I guess I've slowly developed a clearer sense of how to make a record," he says, a slight hint of a British accent slipping through. "I've become more involved in trying to create a landscape with the sound. And I've realized how much is going on, sonically. It's really subtle in what sounds nice and what you feel comfortable with."

He may take issue with what sounds nice and what doesn't, but others have not been so restrained once they got him in the studio. He guested on the dub-infused "Beautiful Boyz" from CocoRosie's 2005 album *Noah's Ark*, and dueted with Björk twice on 2007's *Volta*. More recently, he put yet another upstart DFA act on the international map with Hercules and Love Affair's neo-disco critical smash "Blind," an infectious club hit that found Antony channeling one of his first musical idols, Boy George. Odd as the pairing might've seemed on paper, the song wouldn't have worked nearly so well without him.

'I think people might be surprised about how literal I can be in my thinking.'

Antony's own body of work emerges from his performance-art days in the mid to late '90s (where he developed both his singing and lyrical voice), and is organized by mood, not chronology. Some of the material on *The Crying Light* dates back to 2001; this time, he expanded slightly on *I Am a Bird Now*'s minimalist approach, the familiar chamber-pop sound of "Kiss My Name" giving way to "Aeon," an initially classical-sounding piano piece that morphs into an electric guitar ballad, with a striking moment of clear, unrestrained yelping at its climax.

Literally, he says he took inspiration from the Japanese art of butoh dancing, where pretty much anything goes in terms of style, presentation, and structure—a somewhat abstract and pastoral approach, of course, but one not entirely metaphorical either. "I think people might be surprised about how literal I can be in my thinking," he explains. "In butoh, they're always seeking to embody other aspects of the natural world. Finding a way to, or catching a momentum that propels creative expression. I can't say it properly, but dreaming of something—dreaming of an inner life of a tree or a stone, dreaming of the mud that is within that stone—and catching that. Manifesting that expression, >>p58

Sound of the City

GlobalFest

Webster Hall
Sunday, January 11

GlobalFest Surges On

A worldly showcase flourishes, recession notwithstanding

BY CAROL COOPER

GlobalFest showcases so much high-quality talent that artists accustomed to headlining elsewhere

can find themselves opening this three-stage marathon to less-than-capacity crowds. But not in vain. Magnificent early sets by Ghanaian neo-highlife combo the Occidental Brothers and New Orleans' resplendent Hot 8 Brass Band were streamed live to Internet millions via WNYC and NPR radio, which will also offer Sunday's performances for download beginning this Friday.

Synergy and multilateral partnerships have been empowering GlobalFest for six years now, but the lessons of its continued success are needed more than ever in today's economic climate. The show's amazing deal—affordable tickets to see 12 world-class acts in one night—is only achieved because the artists aren't paid. But the consequent chance to secure

a U.S. agent and/or record company is worth one unpaid gig, and keeps event sponsors like the French Music Export Office coming back for more. With Webster Hall full of international promoters, managers, and booking agents already in town for the annual Association of Performing Arts Presenters confab, the buzz surging from 7 p.m. to midnight through a crowd slowly rotating amid all three stages was about how to secure visas, hotels, airfare, a decent wage, and sufficient regional gigs for hot new acts in an environment where cash and corporate sponsorships are too tight to mention.

Ironically, some of the night's most moving and intimate moments were delivered by bands with upward of eight members. Already a star in In- >>p58

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Laurie Anderson
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Dirty Projectors
Nona Hendryx
James Hall Worship & Praise
A new piece choreographed
by Sarah Michelson
Arturo O'Farrill
Poor Baby Bree

TICKETS: BAM.ORG / 718.636.4100

Photos (left to right): Laurie Anderson, ©Laurie Anderson; James Hall Worship & Praise, by Barry Dale; Dirty Projectors by Mia Fenn; Sarah Michelson, by Eric McNatt.

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THE MUSIC
ISSUE

THE VILLAGE VOICE 36TH ANNUAL CRITICS POLL

ON THE STREETS
JANUARY 21

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Antony Hegarty from p56

quite literally, in the creative process."

He quasi-apologizes for trying to explain something to me that ultimately, to him at least, isn't really something you can put into words very well. But on the serene, haunting "One Dove," the attempt is there: Antony's voice wrestles with tension and climax as he proclaims, "I see things you were too tired, too scared to see." On the similarly fraught "Another World," he solemnly lists all the things someone would miss when exiting this planet: the trees, the sun, animals, etc.—a haunting despair once again slowly transforming into something more uplifting. "You can imagine there's a dreamlike space around you," he tells me. "The past, the future could meet in a creative way—something that I wouldn't understand properly. But it carries me in a really magical way, especially as a performer. I have a hard time in the studio. I'm much more of a live performer, and I'm still just learning about the studio. When you're in front of an audience, you have a sense of abandonment. Whereas when you're in the studio, you're trying to capture something. It's hard to get lost, but sometimes you can."

Antony and the Johnsons play
Town Hall on February 19 and 20

GlobalFest Surges On from p56

dia, powerhouse vocalist Kailash Kher himself paid 10 airmiles so his Bollywood group Kailasa could prove the crossover appeal of irresistibly hooky, funky uptempos like "Jaana Jopi De Nall" ("One With the Divine"). Brooklyn Qawwali Party (subbing last-minute for an ailing Femi Kuti) was a similarly large American orchestra using conservatory jazz chops to interpret Sufi instrumentals. Calypso Rose regally dominated her laid-back soca outfit, sailing salty quips over the heads of her audience and getting cool points for dedicating a song to departed trailblazer Miriam Makeba. And more exotic fare, like experimental Canadian Inuit singer Tanya Tagaq and the Iranian duo Shanbehzadeh Ensemble, pushed the line between music and performance art with ambitions beyond feel-good accessibility.

Elsewhere, Márcio Local's sexy samba-funk faltered only when it embraced reggae. Watching Brooklyn institution Chicha Libre's transplanted Peruvian surf-pop was a bit like being in a Tarantino movie. French chanson-popsters L&O deliciously evoked a Gainsbourg and Birkin project gone klezmer. And just like last year, a strong contender emerged from Southern France: namely, the four-piece electronica crew Watcha Clan. These polylingual, polyethnic charmers, fully capable of beguiling old folkies and club kids alike, capped the night as exuberant exemplars of what American promoters are hoping for: economical, progressive, youth-oriented entertainment to help widen America's pop-cultural spectrum.

Comedy

★ **Asssscat 3000:** A thrilling weekly show of long-form improv with possible special guests from *Saturday Night Live*, *Late Night With Conan O'Brien*, and *The Daily Show With Jon Stewart*. Sundays, 7:30 & 9:30 p.m., \$8 at 7:30 p.m., free at 9:30 p.m. Upright Citizens Brigade Theatre, 307 W 26th St., 212-366-9176, ucbtheatre.com.

★ **Richard Belzer & the Belzonics+Richard Lewis:** See Voice Choices. Sat., Jan. 17, 8 p.m., \$45-\$55, ticketmaster.com. Town Hall, 123 W 43rd St., 212-840-2824.

Code Duello: Hamilton & Burr: Boston improvisers Neil Reynolds and Matt Tucker don the wigs and waistcoats of Aaron Burr and Alexander Hamilton for a night of postcolonial improv. Fri., Jan. 16, 7 p.m.; Sat., Jan. 17, 7 p.m., \$10. The Peoples Improv Theater, 154 W 29th St., 212-563-7488, thepit-nyc.com.

Cowgirl & Indian: Margee Magee (The Groundlings) and Angeli Millan (NBC's *Come to Papa*) share their embarrassing experiences and bad decisions via sketch, stand-up, song, dance, and multimedia. Fri., Jan. 16, 7 p.m., \$5. Upright Citizens Brigade Theatre, 307 W 26th St., 212-366-9176, ucbtheatre.com.

Dillon's Comedy Club: Every Saturday night check out top comics from NBC, CBS, MTV, and Comedy Central. Saturdays, 10 p.m., free. Dillon's, 245 W 54th St., 206-888-9157, dillonscomedyclub.com.

★ **Harold Night:** The top improv ensembles perform in the style of "The Harold," a 30-minute improv structure pioneered by Del Close. Tuesdays, 8 p.m., \$5. Upright Citizens Brigade Theatre, 307 W 26th St., 212-366-9176, ucbtheatre.com.

Hot Gay Comics: Here! Networks presents this night of hilarious gay and lesbian storytelling. Wed., Jan. 14, 7:30 & 9:30 p.m., \$10-\$15. Comix, 353 W 14th St., 212-524-2500, comixny.com.

Laura Krafft Presents: Three Piece! Laura Krafft and two guests turn one suggestion into an evening of monologues. Thu., Jan. 15, 9:30 p.m., \$5. Upright Citizens Brigade Theatre, 307 W 26th St., 212-366-9176, ucbtheatre.com.

Lucky Pink Wonderland: A series of sketches focusing on the lack of talent among the famous, by Amanda Duarte. Thursdays, 7 p.m. Continues through Jan. 29, \$8. The Peoples Improv Theater, 154 W 29th St., 212-563-7488, thepit-nyc.com.

Macio: The talented Macio (of Fox's *Uptown Comedy Club*) performs stand-up. With Ryan Reiss and Jessica Kirson. Fri., Jan. 16, 8:30 & 10:30 p.m.; Sat., Jan. 17, 8, 10 & 11:45 p.m., \$22, plus two-drink minimum. Gotham Comedy Club, 208 W 23rd St., 212-367-9000, gothamcomedyclub.com.

★ **Eugene Mirman:** See Voice Choices. Fri., Jan. 16, 8 & 10:30 p.m.; Sat., Jan. 17, 8 & 10:30 p.m., \$22-\$27. Comix, 353 W 14th St., 212-524-2500, comixny.com.

★ **MLK Weekend Comedy Bash:** Godfrey (Zoolander), Dean Edwards (SNL), and Eliot Chang (Comedy Central) perform on Friday and Saturday; Todd Barry (*Flight of the Conchords*) performs on Saturday. Fri., Jan. 16, 10 p.m.; Sat., Jan. 17, 10 p.m., \$20. Eastville Comedy Club, 85 E 4th St., 212-260-2445.

The Nathan & Joe Show: A new comedy show by Joe Schiappa and Nathan Phillips (*Project:Projekt*). Saturdays, 8 p.m. Continues through Jan. 31, \$10. The Peoples Improv Theater, 154 W 29th St., 212-563-7488, thepit-nyc.com.

The New Deal Presents: A False Sense of Social Security: A sketch show based on Franklin D. Roosevelt's New Deal. Thursdays, 8 p.m. Continues through Jan. 22, \$8. The Peoples Improv Theater, 154 W 29th St., 212-563-7488, thepit-nyc.com.

The Really Great Depression: An improv show about current hard times by comedy troupe Centralia. Fridays, 8 p.m. Continues through Jan. 30, \$10. The Peoples Improv Theater, 154 W 29th St., 212-563-7488, thepit-nyc.com.

★ **Steve and Jordan, Respectively:** See Voice Choices. Thu., Jan. 15, 8 p.m.; Mon., Jan. 19, 8 p.m., \$5. Upright Citizens Brigade Theatre, 307 W 26th St., 212-366-9176, ucbtheatre.com.

Timmy Williams in the Land of Adventure: Timmy Williams (*The Whitest Kids U'Know*) hosts this showcase every other Wednesday for emerging stand-ups. Every other Wednesday, 8 p.m., free. Creek Theatre, 10-93 Jackson Ave., Long Island City.

Totally J/K: Weekly laughs at indie record store Sound Fix with hipster faves Joe Mande and Noah Garfinkel. Wednesdays, 9:30 p.m., free. Sound Fix, 110 Bedford Ave., Brooklyn, 718-388-8090.

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Dirty Blonde

Even Bars Get Sequels Now

Where to drink—or watch others drink on television—in 2009

BY ANNIE FISCHER

My book club met this month at Gramercy's Bar Jamón, and my enormous distaste for *Revolutionary Road*'s Frank Wheeler got lost in my musings about whether or not I might see Whitney Port, star of *The City*, who has set up shop in one of the neighborhood's rentals—even after the show's ostensible villain, Olivia Palermo, warned her not to take the first apartment she visited. This should be too embarrassing to admit, but I feel little pinpricks in my chest when they show the names of the New York restaurants and bars (the Smith, Stanton Social, Brass Monkey) providing a backdrop for MTV's manufactured drama, which are accompanied by my squeals of "Of course that's where they are! *God!*" (Although what's with the repeated mistake of putting a space between "Meat" and "Packing" anytime Whitney sets foot on the cobblestoned streets surrounding the Diane von Fürstenberg offices? None of the editors have corrected it.) Worse still, I find myself annoyed that *The Real World: Brooklyn* isn't nearly so helpful—in the first episode, I couldn't recognize the club that actually allowed producers to film there, despite repeated viewings. Between these two and *Gossip Girl*, I guess no one in New York actually needs to go out anymore to feel as if they're up to date—good news, since you probably can't afford to anyway.

Then again, that driveline drives one to drink, and for that, there are a few new things to look forward to in 2009. Former Motherfucker Johnny T now helms Sundays at Bowery Electric for a night dubbed Art Fag; photographer Ryan McGinley—a full-fledged art star—guest-hosted last weekend's kickoff. Amanda Stern's popular Happy Ending music-and-lit series is being rewritten these days over at Joe's Pub, where Richard Price, author of 2008 hit *Lush Life*, dropped by last week to inaugurate. (Not sure if it will still be twice-monthly, though, since the schedule on Stern's blog only lists events every first Wednesday.) And while beloved East Village dive (a loosely used term I like less and less), the Holiday Cocktail Lounge, has not yet spawned a sequel (and is on a mysteriously indefinite holiday/hiatus), new bars fashioned as spinoffs of old bars continue to pop up in Brooklyn, including the Williamsburg outpost of D.B.A. and a new Alligator Lounge in Greenpoint.

The latter just opened last week, in the old Lost & Found location on the corner of Franklin and Greenpoint avenues, and is already an immense improvement over the circus-themed sensory assault



Welcome to the Richardson. Take your pick.

Courtesy the Richardson

that was its former incarnation. The bi-level space is much cleaner aesthetically (though perhaps not hygienically—those bathrooms sure haven't changed), and with a good playlist it could become a new favorite: same cheap happy hour, same free pizza, and a clientele that includes bands on break from the recording studio next door. Proprietor Michael Kearney (who also owns the original Alligator Lounge, as well as the Crocodile Lounge, the Charleston, Hugs, and the Abbey) was there to drop off dinner for daughter/bartender Jessica, and we chatted with him and his English-born wife for some time. As they were leaving, he protectively encouraged us to have fun but not get too drunk, advice my own dad would be happy someone was giving me. Wish I'd listened.

The Alligator Lounge owner protectively encouraged us to have fun but not get too drunk, advice my own dad would be happy someone was giving me. Wish I'd listened.

The Brooklyn D.B.A., located on a quiet stretch of 7th Street between Wythe and Berry, looks a lot like the Manhattan original, but really doesn't feel much like it—nary a pair of khakis in sight. And if a little impersonal, it will be nice for groups, with its high ceilings, ample seating, and back garden for the warmer months. Heads up, though: The drink menu is impressive and in place above

the bar, but the current offerings (maybe 16 functioning beers on tap) are a little more scant. My first two orders of spiked cider and Aventinus were both met with headshakes. I also stopped by the Richardson that night for the first time—the bar opened in August, but I hadn't made it there until now, despite a number of e-mails from readers who thought I might like it. As documented, I love the cocktail lounge trend, but don't care at all for the attitude that can accompany it, and the Richardson has pretty wallpaper and friendly bartenders! How refreshing. I opted for the Scottish Dew, a scotch-and-muddled-cucumber concoction, and it was good and strong—and less than \$10. That little stretch of Graham needed another bar, and once the slickness gets rubbed off, the Richardson should do well.

One last thing: I received an e-mail last week from the Upright Citizens Brigade asking for the support of any East Village residents—the comedy troupe hopes to open an additional club in the Pioneer Theater space (at Avenue A and 3rd Street, next to Two Boots) and needs the approval of the increasingly powerful Community Board 3 to start the process. Anyone who lives east of Fourth Avenue and south of 14th Street can—and should—sign an online petition to help out: UCB would be a fantastic addition to the neighborhood, especially if they can get a beer-and-wine license. The PBR served in the Chelsea location is frightfully cheap, and those Asssscat improv shows are truly one of the best ways to avoid the horrible, terrible, awful, booze-fueled Sunday night blues. See ucbtheatre.com for more information.

This Week

WEDNESDAY, JAN. 14

The Fred Hersch Trio: The epitome of an enthralling jazz mainstreamer, he's regularly cited for grace and poignancy. But the pianist likes to throw some grooves into that shimmer, and when he writes for the reed 'n' brass front line of Tony Malaby and Ralph Alessi, some rough 'n' tumble comes out. Check their "Miss B" for a glimpse, and credit Hersch for his smarts in choosing drummers. MACNIE 9 p.m. and 11 p.m., \$30. Village Vanguard, 178 Seventh Ave., 212-255-4037.

Tony Martin: They like the nonagenarians at this venue. Kitty Carlisle Hart was a fixture for several years, and now this venerable MGM crooner is becoming a regular. The 95-year-old sang "You Stepped Out of a Dream" in *Ziegfeld Girl* (1941)—he'll sing it again and just about as smoothly these 68 years on. You go, guy. FINKLE 8:30 p.m., \$72-\$88. Feinstein's at the Regency, 540 Park Ave., 212-339-4095, loewshotels.com/hotels/newyork/features_dining.asp.

Noodle Shop+Dogbowl with Jolie Holland: Classic New York dementia from downtown noisemaker Elliott Sharp—this time featuring members of Camper Van Beethoven, Veen, and the ever-busy Billy Ficca of Television. And since Kramer couldn't speed along his Shimmy-Disc label revival in 2006, hopefully he will get some help from the return of anti-folk staple and sensitive oddball Dogbowl. WEINGARTEN 7:30 p.m., \$15. (le) poisson rouge, 158 Bleecker St., 212-796-0741, lepoissonrouge.com.

THURSDAY, JAN. 15

'Brooklyn Freestyle Sessions': Live jazz/funk/Afro-dub soul jam sessions with Mobius Collective and rotating guests: Borahm Lee (Fugees, Matisyahu), Taylor McFerrin, Adam Deitch, Stu Brooks (DUB Trio), the Cell Theory, RAHJ, Francisco Mora Catlett (Sun-Ra Arkestra), Jahdan (Noble Society), Deva Mahal, and Jarina Demarco. 10 p.m. Rose Live Music, 345 Grand St., Brooklyn.

Patty Loveless: There's probably no more beautiful room in New York to see a singer-songwriter than the Allen Room, with its cityscape view via the floor-to-ceiling window behind the stage. A native of a different kind of heights, the Appalachian Mountains of Kentucky, Loveless puts her own stamp on the country classics comprising her new effort, *Sleepless Nights*. Her bruised delivery of songs previously sung by the likes of Gram Parsons and Porter Wagoner will make for a down-home edition of Lincoln Center's acclaimed "American Songbook" series. GEORGE-WARREN 8:30 p.m., \$35-\$75. Jazz at Lincoln Center, Allen Room, Time Warner Center, 60th St. & Broadway, 212-258-9800.

Low vs. Diamond+the Subject: Corporate-rock dudes in indie-rock duds, L.A.'s Low vs Diamond sound like the Strokes covering Coldplay as remixed by Maroon 5. With the Subjects. WOOD 7:30 p.m., \$10-\$12. Bell House, 149 7th St., Brooklyn, 718-643-6510, www.thebellhouse.com/home.php.

Ida Maria+Those Darlins: Sweden's Ida Maria turns whiskey, longing, and religious angst into the peppiest punk songwriting this decade has seen. Her "I Like You So Much Better When You're Naked" paints lust in all its nervous, youthful exuberance. The hijinks of country goofs Those Darlins are an apt match. HAWKINS 7:30 p.m., \$10. Mercury Lounge, 217 E Houston St., 212-260-4700.

'A Salute to Hillary Clinton with Jon Bon Jovi': Acoustic performance by Jon Bon Jovi in support of campaign debt relief. 7 p.m., \$75-\$1,000 (really). Town Hall, 123 W 43rd St., 212-840-2824.

Satisfaction: Rolling Stones tribute. 8 p.m., \$10-\$15. B.B. King Blues Club & Grill, 237 W 42nd St., 212-997-4144, bbkingblues.com.

Randall Shreve: 9:30 p.m., \$15. Zipper Factory, 336 W 37th St., thezipperfactory.com.

'Sid & Buddy Karaoke': 9 p.m. Red Star Sports Bar, 37 Greenpoint Ave., Brooklyn.

Max Silvestri+Gabe & Jenny: 8 p.m. Sound Fix, 110 Bedford Ave., Brooklyn, 718-388-8090.

Small Beast: 8:30 p.m., free. The Delancey, 168 Delancey, 212-254-9920.

Amy Speace: 7 p.m., \$15. Joe's Pub, 425 Lafayette St., 212-239-6200, joespub.com.

'Thursday Night All Stars': 10 p.m. Jalopy Theatre, 315 Columbia St., Brooklyn, 718-395-3214, jalopy.biz.

The Ukeladies+Matt Munisteri: 8 p.m. and 10 p.m., \$10. Barbès, 376 9th St., Brooklyn, 718-965-9177.

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David Ambrosio,
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Richard West 6PM
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10 **MIKE TAIT**
1 **SENSITIVE JIMMYS**

Sun. Jan. 18th
7:30 **MARTIN & CRAIG**
11 **THE DUGGER BROTHERS**

Mon. Jan. 19th
7 **BLEECKER ST. FOLK
SESSION** • 10 **TELLY**
1 **MIKE TAIT**

Tues. Jan. 20th
7 **KAILIN GARRITY**
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Al Foster Quartet: 8 p.m., 10 p.m. and 11:30 p.m., \$30. Smoke Jazz & Supper Club, 2751 Broadway, 212-864-6662, www.smokejazz.com.

The American Beauty Project: The Music of the Grateful Dead: *Workingman's Dead* and *American Beauty* performed by Ollabelle, Larry Campbell, and more. 8:30 p.m., \$75. Jazz at Lincoln Center, Allen Room, Time Warner Center, 60th St. & Broadway, 212-258-9800.

Baby Johnson: 7 p.m. The Red Lion, 151 Bleecker St., 212-260-9797.

'Between a Rock & a Hard Place': Crash Mansion, 199 Bowery, 212-982-0740.

Birdland Big Band: 5:15 p.m., \$20. Birdland, 315 W 44th St., 212-581-3080.

BlkMarket Membership: 10 p.m., \$20. Studio B, 259 Banker St., Brooklyn, 718-389-1880, clubstudiob.com.

Jim Campilongo's Superfine Band+Mamie Minch: 8 p.m. and 10 p.m. Barbès, 376 9th St., Brooklyn, 718-965-9177.

Gerald Cleaver, William Parker & Craig Taborn: Fully improvised, the trio's poetic abstractions have a pastoral side that comes from digging the soil and growing something valuable. No wonder they call their new disc *Farmers By Nature*. It's a testament to rumination, and whether they're storming or floating, the kinetics are the compelling kind. MACNIE 8 p.m., \$10. The Stone, E 2nd St. & Avenue C, 212-473-0043.

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The Clox+the New Collisions+HaveBlue: 7 p.m., \$10. Public Assembly, 70 North 6th St., Brooklyn, 718-782-5188, publicassemblynyc.com.

The Fluid+King Left+The Overcasters: Denver's the Fluid are one of the umpteen bands Nirvana opened for in the '80s, just to be chewed up and spit out of the '90s grunge machine. The first non-Northwestern act to sign to Sub Pop, the Fluid are best remembered for adrenaline-fueled live shows, falsetto vocal hooks and turning Nirvana onto *Nevermind* producer Butch Vig. Although the Fluid currently have no albums in print (though *Glue* is mandatory for grunge-era footnote collectors), Sub Pop's 20th anniversary festival last year prompted a reunion of all five original members, who will perform tonight. With the King Left and the Overcasters. GROW 9:30 p.m., \$15. Maxwell's, 1039 Washington St., Hoboken, 201-653-1703.

Josh Roseman's Extended Constellations: Heah, getcha diaspora heah! The dubadelic trombonist with the witty way of dispensing grooves augments his septet for the weekend, giving 12 instrumentalists jobs during the recession. That means his improv-tronics and their drum 'n' bass proclivities will have a jazz richness, whether romping through the Beatles or a nifty little number entitled "Olsen Twins Subpoena." Bring your butt along; he's got Jamaica in his soul. MACNIE 9 p.m. and 10:30 p.m., \$10-\$15. Jazz Gallery, 290 Hudson St., 212-242-1063.

Lil Wayne+T-Pain+Keyshia Cole+Gym Class

Heroes: Tonight's concert is brought to you by the year 2008. Coming in at the 11th hour, the artists performing tonight could each fill venues separately, but a package like this just seems custom-fit for arenas. Last year, Weezy was so ubiquitous that the Voice printed an article about what records to buy other than *Tha Carter III*, Auto-Tunesmith T-Pain "Can't Believe It" (which featured Lil Wayne) was *Thr33 Ringz*'s ringleader, r&b singer Keyshia Cole boasted hit singles from her last two albums, and hip-hopers Gym Class Heroes continued to demand critical ambivalence. Expect solo gigs from each throughout 2009. GROW 7

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p.m., \$57-\$450. Nassau Veterans Memorial Coliseum, 1255 Hempstead Tpke, Uniondale, 516-794-9300.

'Mama Africa - A Tribute to Miriam Makeba':

Brooklyn pays tribute to South African singer and activist Miriam Makeba, who passed away last November. On her own and in collaboration with Hugh Masekela, Harry Belafonte and Paul Simon, Mama Africa combined jazz and traditional sounds - and rallied the world against apartheid. With Latasha N. Nevada Diggs, Onel Mulet, Tamar-Kali, Mazz Swift, Sandra Maria Esteves and more. 9 p.m. BAM, 30 Lafayette Ave., Brooklyn, 718-636-7605, www.bam.org.

The Raveonettes: No longer dogged by continual Jesus and Mary Chain comparisons, bicoastal Danish expats the Raveonettes have honed their initial static-laden pop into cucumber-cool post-industrial drone-pop. Last year's *Lust, Lust, Lust* owed more to Suicide and the Velvet Underground than the Glaswegian alt-rockers thanks to piston-like drum machines, jagged guitar, electronics interplay, and of course the sexy coos of vocalists Sune Wagner and Sharin Foo. Now, about those Raisinets jokes... With Nickel Eye and Zaza. GROW 6:30 p.m., \$20. Webster Hall, 125 E 11th St., 212-353-1600.

The Rosebuds+the Love Language: Think mash-ups are dead? Head to this North Carolina indie-pop duo's MySpace page, where they've posted a wistful-eerie pairing of their "Life Like" with T-Pain and Lil Wayne's "Can't Believe It." With the Love Language. WOOD 8 p.m., \$15. Bowery Ballroom, 6 Delancey, 212-533-2111, boweryballroom.com.

Roswell Rudd+the Lafayette Harris Duo: The museum's Harlem in the Himalayas series continues with this promising pairing of Roswell Rudd, a ceaselessly experimental trombonist, and Lafayette Harris, a fine pianist with a knack for making himself at home nearly anywhere. In addition to a new piece inspired by the Rubin's mind-bending collection of Himalayan art, the duo will perform Rudd originals based on the often-vertiginous music of pianists Duke Ellington, James P. Johnson, Thelonious Monk, Herbie Nichols, Billy Strayhorn, and Fats Waller. GEHR 7 p.m., \$18-\$20. Rubin Museum of Art, 150 W 17th St., 212-620-5000.

'Self-Titled Magazine Presents Oscillations:

School of Seven Bells+Free Blood+Juan Maclean: Ghostly's School of Seven Bells leads an indie dance showcase with soaring pop blended from Secret Machines and On! Air! Library! After the disintegration of !!!, John Pugh picked up the pieces to create a louder, dirtier party in Free Blood. And DFA's Juan Maclean has tempered his arty ways to make (quite literally) a "Happy House." With Justin Miller. HAWKINS 11 p.m., \$10. (le) poisson rouge, 158 Bleecker St., 212-796-0741, lepoissonrouge.com.

Si*Se+the Pimps of Joytime+DJ Nickodemus:

8 p.m., \$17-\$19. Highline Ballroom, 431 W 16th St., 212-414-5994.

Slam Allen Band+Saron Crenshaw: 7 p.m. Terra Blues, 149 Bleecker St., 212-777-7776.

Jonah Smith+Luke Temple: 7:30 p.m., \$12. (le) poisson rouge, 158 Bleecker St., 212-796-0741, lepoissonrouge.com.

Donald Smith: 7:30 p.m. St. Nick's Pub, 773 St. Nicholas, 212-234-3380.

The Soft Pack (formerly the Muslims)+Those Darlins+Browns+Dinowalrus+Mew Rock

Church of Fire: 7:30 p.m. and 9:30 p.m., \$10, mercuryloungenyc.com. Mercury Lounge, 217 E Houston St., 212-260-4700.

Wheatus: Somehow, the "Teenage Dirtbag" guys have survived eight years of major label shenanigans, sea changes in the pop tides, tons of line-up changes, and the albatross of being the "Teenage Dirtbag" guys. Dudes have had two albums since you thought of them last, and they still sing songs about girls in that nasal, teenagey, dirtbaggy voice. But now they have songs about Obama, too. WEINGARTEN 7:45 p.m. Blender Theater at Gramercy, 127 E 23rd St., 212-777-6800.

Steve Winwood: Last year's *Nine Lives* went a little heavy on the soft-rock stylings but, at its raw-boned best, the disc sort of evoked an old-guy version of Iron & Wine. WOOD 8 p.m., \$40-\$110. United Palace Theatre, 4140 Broadway, 212-568-6700. **Steve Winwood** 8 p.m., \$40-\$110. Union Pool, 484 Union Ave., Brooklyn, 718-609-0484.

'The Zlatne Uste Golden Festival': Hosted annually by the Zlatne Uste Balkan Brass Band, this utterly delightful, weekend-long Balkan throwdown kicks off tonight with a bill that also includes San Francisco's Brass Menazeri and the Kolev Family Bulgarian Band. However, tonight's just a warm-up for Saturday's eight-hour main event, which boasts more than 40 traditional and modernist acts with a Balkans bent. Zlatne returns alongside bands from Bulgaria, Norway, Louisiana, Slovakia, Anatolia, Macedonia, Italy, and Iran. Transylvania's in the house! Everybody circle counterclockwise and screeeeeeam! GEHR 7:30 p.m., \$20-\$50. Good Shepherd School, 620 Isham St., 212-567-5800.

SATURDAY, JAN. 17

'13 Most Beautiful: Songs for Andy Warhol's

Screen Tests': Warhol's screen tests were more than auditions to be in the pop artist's underground cinema; they were living portraits. Dean Wareham and Britta Phillips, two former members of defunct sleepy indie-rockers Luna, have prepared tonight's program of covers and original songs to accompany Warhol's visuals, which will play behind them. The duo's contribution is welcome, since the four-minute, otherwise silent films have a reputation for testing their subject's patience as much as their photogenic qualities. GROW 8:30 p.m., \$75. Jazz at Lincoln Center, Allen Room, Time Warner Center, 60th St. & Broadway, 212-258-9800.

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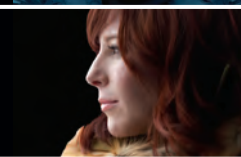
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Anat Fort & Gerry Wang: A whiz at ballads, the pianist often brings a bit of stateliness to her somewhat wistful norm. That gives her romance some rigor, and it injects her formally gorgeous motifs with the kind of evocative thrust that keeps you leaning forward. A trio vet, she forgoes a drummer tonight, dancing the evening away with bassist Gary Wang. MACNIE 9 p.m., \$10. Cornelia Street Café, 29 Cornelia St. (btwn Bleecker and W. 4th), 212-989-9319.

The Fred Hersch Trio: See Wed. 9 p.m. and 11 p.m., \$30. Village Vanguard, 178 Seventh Ave., 212-255-4037.

Frightened Rabbit+David Karsten Daniels+Right on Dynamite: 8 p.m., \$13-\$15. Bowery Ballroom, 6 Delancey, 212-533-2111, boweryballroom.com.

'FU-Yeah Yeah 2009, East Meets West as North Hugs South': Chinese New Year celebration with FU Afrobeat. 11:30 p.m., \$12. Joe's Pub, 425 Lafayette St., 212-239-6200, joespub.com.

Bruno Gervais+Sharegroove+DJ Duckcomb: 11 p.m., free. Rose Live Music, 345 Grand St., Brooklyn.

'Little Steven's Underground Garage & Goldie's Garage Present: Goldie's Garage Finals': With Justin Biaggi and the Hopeless Romantics. Spanking Charlene, and the Priscillas 9 p.m., \$10. Pianos, 158 Ludlow St., 212-505-3733.

'Live Band Karaoke': With Bunnie England and the New Originals. 8:30 p.m., \$5. Union Hall, 702 Union St., Brooklyn, 718-638-4400, unionhallny.com.

'Loose Nukes No. 2': 9:30 p.m., \$10. The Delancey, 168 Delancey, 212-254-9920.

Delfeayo Marsalis: 'A Tribute to Elvis Jones': 8 p.m. and 10:30 p.m., \$15-\$25. Blue Note, 131 W 3rd St., 212-475-8592.

The Soft Pack (formerly the Muslims)+the Browns+Those Darlins: 8 p.m., \$10. Union Pool, 484 Union Ave., Brooklyn, 718-609-0484.

Solid State+Evan Brum & Royal High+the Vanguard+Status Green+13th & Alibi+This Reporter+Mahoney: 7 p.m., \$5. Bitter End, 147 Bleecker St., 212-673-7030, bitterend.com.

'Strawberry Fields: A Tribute to the Beatles': 12 p.m., \$25. B.B. King Blues Club & Grill, 237 W 42nd St., 212-997-4144, bbkingblues.com.

'Strictly Bluegrass'+Teddy Kumpel+Chris Brown+Tony Scherr: Banjo Jim's, 700 E 9th St., 212-777-0869.

'Strictly Bluegrass': 6:30 p.m. Banjo Jim's, 700 E 9th St., 212-777-0869.

Titus Ribas: 10:30 p.m. and 12:30 a.m., \$10. Cachaca, 35 W 8th St., 212-388-9099, www.cachacajazz.com.

Aaron Zimmer+Escapist Papers+Ricky Valente+Jon Sordoni: 7:30 p.m. The Annex, 152 Orchard St., 212-673-3410.

'The Zlatne Uste Golden Festival': See Fri. 6 p.m., \$20-\$50. Good Shepherd School, 620 Isham St., 212-567-5800.

SUNDAY, JAN. 18

Cursive: In the years since Omaha indie-rockers Cursive released their 2006 album *Happy Hollow*, they've toured in support of heavy-metallers Mastodon, released a remix EP, and otherwise mostly laid low. The group has reportedly finished recording their next album, making this tour somewhat of a victory lap. Given the exuberant angst frontman Tim Kasher pours into most concerts, this bodes well for a more sweaty and energetic show than usual tonight. Plus, maybe he'll play some licks he learned from Mastodon. With Twin Thousands and McCarthy Trenching. GROW 8 p.m. Union Hall, 702 Union St., Brooklyn, 718-638-4400, unionhallny.com.

Dabbon & Bruett: 9:30 p.m., \$10. Metropolitan Room, 34 W 22nd St., 212-206-0440.

Destrosound+Pastel Blue+the sbP+Star Charles+Ryan Vosler+Explorers of the New World: 7 p.m. The Annex, 152 Orchard St., 212-673-3410.

DJs Ian & Amelia+Real Life Time Machines+No One & the Somebodies: 9 p.m., \$6. Cake Shop, 152 Ludlow St., 212-253-0036, cake-shop.com/.

'Engendered's Rock for Rights': Pop, jazz, and rock from South Asia. 6 p.m., \$35-\$350. Jazz at Lincoln Center, Time Warner Center, Rose Hall, 60th St. & Broadway, 212-258-9800.

Mint Condition: The day of the r&b band is gone. It's for the worse, certainly, although that can't provide veterans Mint Condition much comfort. The Minneapolis—St. Paul outfit has been marginal since their last mid-90s chart riser, "What Kind of Man Would I Be," but they haven't faltered creatively, releasing four grown folks albums since. That they comfortably trouble love and relationship with vulnerability separates the quintet from their glib and base colleague—but lead Stokley's vein-popping vocals, distressed and incisive when traveling his bandmates' expert

musicianship, are the real thing. BURRELL 8 p.m., \$32-\$35. B.B. King Blues Club & Grill, 237 W 42nd St., 212-997-4144, bbkingblues.com.

Justin Thompson+Emily Greene+the Folk Brothers & David Massengill: 7 p.m. Living Room, 154 Ludlow St., 212-533-7235.

Martin Urbach: 7:30 p.m. and 9 p.m., \$10. Cachaca, 35 W 8th St., 212-388-9099, www.cachacajazz.com.

Cheryl Wheeler: 7:30 p.m., \$25. Joe's Pub, 425 Lafayette St., 212-239-6200, joespub.com.

Atiba Wilson's B4 Quartet: 7 p.m. St. Nick's Pub, 773 St. Nicholas, 212-234-3380.

Stephane Wrembel: 9 p.m., \$10. Barbès, 376 9th St., Brooklyn, 718-965-9177.

MONDAY, JAN. 19

Jim Campilongo+Sunroom+Wakey!

Wakey!+Lacrymosa+Sleepy Rebels: 7 p.m. Living Room, 154 Ludlow St., 212-533-7235.

Cangelosi Cards: 9:30 p.m. Banjo Jim's, 700 E 9th St., 212-777-0869.

Michelle Carr: 8 p.m. and 10:30 p.m., \$10-\$20. Blue Note, 131 W 3rd St., 212-475-8592.

Chicha Libre: Besides being a popular alcoholic beverage, chicha is also the name of the psychedelic cumbia sound fermented in Peru's Amazonian rainforests during the '70s. Barbès owner Olivier Conan, who anthologized chicha's origins in one of last year's finer compilations, fronts a terrific chicha dance combo with members of One Ring Zero and Las Rubias del Norte. They open a portal to Peru here nearly every Monday, and their fine new album will bubble your brain, too. GEHR. 9:30 p.m. Barbès, 376 9th St., Brooklyn, 718-965-9177.

Department of Eagles: Last year's *In Ear Park* by Grizzly Bear guy Daniel Rossen's indie-psych side project garnered so much acclaim, you have to wonder if he's thinking about recalibrating his schedule for 2009. On the other hand, remember how much acclaim Grizzly Bear's *Yellow House* garnered? WOOD 8 p.m., sold out. Bowery Ballroom, 6 Delancey, 212-533-2111, boweryballroom.com.

Jim Caruso's Cast Party: If there's anything like a cabaret institution around these days, this is it. You never know who's going to show up at this party for a tongue-in-cheek intro by the genial host. In recent weeks, Liza Minnelli, Michael Feinstein, and Christine

Ebersole, among others, took the stage and had their way with it. Usually, one of two greats—Billy Stritch or Tedd Firth—is at the piano. FINKLE. 10 p.m., \$10 minimum. Birdland, 315 W 44th St., 212-581-3080.

TUESDAY, JAN. 20

'The '80s Go South': 9 p.m., free. Hill Country, 30 W 26th St. (btwn 6th Ave & Broadway), 212-255-4544.

Animal Collective: 8 p.m., \$28. Manhattan Center's Grand Ballroom, 311 W 34th St., 212-2797740.

Black Bear Combo: 7 p.m. Barbès, 376 9th St., Brooklyn, 718-965-9177.

'Brooklyn Inaugural Ball featuring Karen Gibson Roc': 7 p.m., \$75. Bell House, 149 7th St., Brooklyn, 718-643-6510, www.thebellhousesny.com/home.php.

Andy Clayburn: 11 p.m. National Underground, 159 E Houston St., 212-475-0611, thenationalunderground.com.

'Coleman Family Legacy featuring George & Gloria Coleman': 7:30 p.m. and 9:30 p.m., \$25. Jazz Standard, 116 E 27th St., 212-576-2232.

Saron Crenshaw Band+Frank Morey: 7 p.m. Terra Blues, 149 Bleecker St., 212-777-7776.

Danko Jones+Dirty Little Rabbits: 9 p.m., \$10. Mercury Lounge, 217 E Houston St., 212-260-4700.

David Berger & the Sultans of Swing: The creative retro of the arranger's octet speaks in the present tense because the reliance on craft is abetted by a big dash of charisma. On *Last Night I Had The Strangest Dream*, a big *mmmwh* to Harry Warren's melodies, everyone from Joe Temperly to Harry Allen seems tickled to romp through kitschy items such as "Jeepers Creepers." On this gig, Berger's larger outfit addresses Ellington. Somewhere along the way they also manage to update the definition of panache. MACNIE 8:30 p.m. and 11 p.m., \$25. Birdland, 315 W 44th St., 212-581-3080.

Doc Marshalls: 8 p.m., free. Hill Country, 30 W 26th St. (btwn 6th Ave & Broadway), 212-255-4544.

Fiction Family: 8 p.m., \$15-\$18. Bowery Ballroom, 6 Delancey, 212-533-2111, boweryballroom.com.

Toko Furuuchi: 7:30 p.m., \$20. Joe's Pub, 425 Lafayette St., 212-239-6200, joespub.com.

'Inauguration Concert': With Apollo Heights, 24-7 Spyz, and HR (of Bad Brains). 8 p.m., \$15. (le) poison rouge, 158 Bleecker St., 212-796-0741, lepoisonrouge.com.



The Bell House
149 7th Street • Brooklyn • Gowanus
718-643-6510 • www.thebellhousesny.com

Thursday, January 15 • 7:30pm • \$10adv/\$12dos
LOW VS. DIAMOND / THE SUBJECTS

Friday, January 16 • 8pm • \$10
**JENNY OWEN YOUNGS
GREG LASWELL / ANYA MARINA**

Saturday, January 17 • 8pm • \$10 • KEXP presents
**THE MUGS / ROBBERS ON HIGH STREET
MUSSELS / CHOCOPINE**

Sunday, January 18 • 1pm-4pm • \$10 • ALL AGES
**THE BELL HOUSE ROCKS
FAMILY FUN • BOUNCY CASTLE • CHRIS MILLS!**

Sunday, January 18 • 7pm • \$10 • ALL AGES
**THE FORMS / FRANCES
FORD & FITZROY / ARMS**

Tuesday, January 20 • 7pm • \$75
**BROOKLYN OBAMA INAUGURAL BALL
A BENEFIT FOR PS261 • KAREN GIBSON ROC**


Wednesday, January 21 • 7:30pm • \$5 • Brooklyn Based presents
LOST: THE PREMIERE / SEASON 5 PARTY
music by PREVIOUSLY ON LOST • WATCH ON BIG SCREEN!

Thursday, January 22 • 8pm • \$30adv / \$35dos
MUMIY TROLL

Friday, January 23 • 8pm • \$10 • ALL AGES
PONYTAIL / THESE ARE POWERS

1/24 CARE BEARS ON FIRE • 1/26 DUNCAN SHEIK
1/30 & 31 JOSEPH ARTHUR • 1/31 THE THERMALS

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CHARLIE!**

FRIDAY 1/16 - 5PM DOORS
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- ALL AGES**

FRIDAY 1/16 - 9PM DOORS
**SAY WHEN, 79 PACER, RAILS
TO RUSSIA, THE SECRET LIFE OF
SOFIA**

SATURDAY 1/17 - 2PM DOORS
**SCHOOL OF ROCK PERFORMS U2
- ALL AGES**

SATURDAY 1/17 - 5PM DOORS
**SCHOOL OF ROCK PERFORMS
80'S HITS - ALL AGES**

SUNDAY 1/18 - 2PM DOORS
**SCHOOL OF ROCK PERFORMS
80'S HITS - ALL AGES**

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SWEET CYANIDE • OPEN TILL MIDNIGHT 8PM

FRI 1/16 KEYS CITY • MAINTAIN • KON • SCOTT + PROBE
SMITTY PRODUCTIONS 9PM

SAT 1/17 FREE A LEE GROWS IN BROOKLYN: THE 38TH EDITION WITH
THE NOVELLAS, IMAGINARY ICONS AND DJ'S
TODD-O-PHONIC TODD, MIKEY PALMS & TOM DASH 8PM

TUES 1/20 WRECKROOM & LIVE SCREENING OF INAUGURATION 6PM

*WED 1/21 **ERIN MCKEOWN** • CHRIS PUREKA 9PM

THURS 1/22 ADM • DJ'S AYRES (MAIN ROOM) &
SKINNY FRIENDMAN (DOWN SOUTH)

FRI 1/23 THE AQUARIAN INAUGURATION CELEBRATION
(SEE WEBSITE FOR DETAILS) 8PM

*SAT 1/24 **THE MUFFS** • FIVE DOLLAR PRIEST
MUCK AND THE MIRES 9PM

SUN 1/25 A FAMILY AFTERNOON SHOW WITH AUDRAROX 2PM

***1/29 ANDY FRIEDMAN & THE OTHER FAILURES
*1/30 & *1/31 ANTIBALAS
*2/5 KOKOLO/RUBBLEBUCKET ORCHESTRA 2/6 JEFFREY LEWIS
2/15 HERE WE GO *2/14 JENNIFER O'CONNOR (EARLY)
2/14 HARLEM SHAKES 2/15 HERE WE GO MAGIC
*2/21 BLOWOFF *2/28 THE JOHNNY CASH 77TH
BIRTHDAY BASH *3/6 REIGNING SOUND**

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FEB 5



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WITH BAD MANNERS & BIG D AND THE KIDS TABLE

FRI FEB 6



COMBICHRIST

WITH BLACK LIGHT BURNS, ACEY SLADE

FEB 11

TAKE ACTION TOUR 2009

CUTE IS WHAT WE AIM FOR

WITH BREATHE CAROLINA, MEG & DIA, EVERY AVENUE, ANARBOR

FEB 18



MESHUGGAH

FEB 19



LOS LOBOS

ONE HISTORIC BAND TWO DIFFERENT SETS

WITH JJ GREY AND MOFRO

MAR 12

JAN 22
FUNERAL FOR A FREIND
 THE SLEEPING, EMAROSO

FRI JAN 23
MUMIY TROLL

SAT JAN 24
 AN EVENING WITH **M83**
 SPECIAL OPENING AMBIENT SET BY M83

FEB 8
MOLOTOV

FEB 10
RAZORLIGHT

SAT FEB 21
 HOT TOPIC PRESENTS:
ESCAPE THE FATE
 BLACK TIDE, WILLIAM CONTROL, ATTACK ATTACK

FRI MAR 6
EDGAR WINTER/JOHNNY WINTER

SAT MAR 7
THINK FLOYD USA
 THE AMERICAN PINK FLOYD SHOW

BLENDER THEATER AT GRAMERCY

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NAPPY ROOTS

FRI JAN 23

THIS FRI JAN 16
WHEATUS
 PATENT PENDING, EASY ANTHEMS, GABRIEL THE MARINE

JAN 19
 MONDAY NIGHT MUSIC CLUB
 FEATURING:
STYLES P
 KID CAPRI

JAN 25
GWEN STACY
 OUR LAST NIGHT, VANNA, IN FEAR AND FAITH

JAN 26
 MONDAY NIGHT MUSIC CLUB
 FEATURING:
SHIVERS
 DEAD MEN DREAMING AND FAN TAN



VILLAGE VOICE & WXP
 PRESENT: KNOW MUSIC SERIES

PT WALKLEY
 WITH MARCELLUS HALL

JAN 27

SAT JAN 31
JON MCLAUGHLIN

FEB 2
 MONDAY NIGHT MUSIC CLUB
 FEATURING:
14 POINTS
 THE BAD SCENE AND BLUE SINATRA

FEB 3
MILLIONAIRES
 CASH CASH, I SET MY FRIENDS ON FIRE, WATCH OUT!, THERE'S GHOSTS

SAT FEB 7
 LIVE NATION & ROCKS OFF
 PRESENT: TRIBUTE WARS
 FEATURING
SCHISM
 (TOOL TRIBUTE) KILL EM ALL (METALLICA TRIBUTE), DIMEBAG (PANTERA TRIBUTE), WICKED WORLD (OZZY TRIBUTE), SIN (NINE INCH NAILS TRIBUTE)



JMBENTCORN

MAR 11

FEB 8
WEDNESDAY 13
 THE MERCURIAL

FEB 9
 MONDAY NIGHT MUSIC CLUB
 FEATURING:
A LINCSTAR SHOWCASE
 MERCY MERCEDES, PHIL BENSEN ALL THE DAY HOLIDAY

FEB 18
LOUDON WAINWRIGHT III
 MARION LOGUDICE

FEB 25
DESPISED ICON
 BENEATH THE MASSACRE, CARNIFEX, NEURAXIS, PLASMA RIFLE

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BREAK UP the CONCRETE

FRI JAN 30



Reel Big Fish

WITH STREETLIGHT MANIFESTO, TIP THE VAN

JAN 20



Dropkick Murphys

WITH H2O, CIVET

FRI MAR 6
SAT MAR 7



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MAR 13

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FEB 15

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FEB 24
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SAT MAR 21

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TV/TV**
LIAM AND ME & MORE
JAN 15 7PM



Si*Se
THE PIMPS OF JOYTIME
DJ NICKODEMUS
JAN 16 8PM



**SPANISH
PRISONERS
GHOST FRONT**
THE LOOM
JAN 17 8PM



**JOSHUA REDMAN
DOUBLE TRIO**
w/BRIAN BLADE
LARRY GRENADIER
GREGORY HUTCHINSON
& MORE JAN 20-21 8PM



**CONTRAMANO
VOLUNTEERS
EDIBLERED
MEDICINE STICK**
JAN 22 7PM



ALICE SMITH
DJ BOOGIE DASH
JAN 23 9PM



YO MAJESTY
NATALIE STEWART
(FLOETRY)
JAN 27 8PM



THE HELL ON HEELS TOUR FT.
**SEMI PRECIOUS
WEAPONS**
NICO VEGA / VON IVA
DJ MICHAEL T.
JAN 31 7PM



MATT WERTZ
ALTERNATE ROUTES
FEB 5 8PM



BLOWOFF
FEAT. THE DJ SOUNDS OF
**BOB MOULD &
RICHARD MOREL**
FEB 6 11PM



KIDS SHOW
**PRINCESS
KATIE &
RACER STEVE**
FEB 8 NOON



**DHAFER
YOUSSEF**
FEB 9 8PM



GOBLIN COCK
(FEATURING ROB CROW
OF PINBACK)
WARSHIP / ORPHAN
FEB 11 8PM



**AUTOMATIC
LOVELETTER**
A CURSIVE MEMORY
THE FRIDAY NIGHT BOYS
KIDS OF SURVIVAL & MORE
FEB 12 7:30PM



SDOUN
FEB 13 8PM



DIAMOND LIFE
PERFORM THE MUSIC OF
SADE
FEB 13 11:30PM



TONY-AWARD WINNER
LaChanze
Sings About Love!
& SPECIAL GUEST
GREGORY GENERET
FEB 14 7PM



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ANNOUNCED
BELL X1**
MARCH 14 7:30PM

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SALE
NOW

SOILWORK
DARKANE / WARBRINGER
SWALLOW THE SUN FEB 15

JOVANOTTI FEB 18

LUDO
THIS PROVIDENCE
SING IT LOUD
THE MORNING LIGHT
FEB 19

**CATWALK TRAGEDY
TOUR** FEB 20

DREAM JAM BAND
FEB 22

THE TOASTERS
NEW YORK SKA-JAZZ
ENSEMBLE FEB 22

GENE WEEN BAND
FEB 26

GRIFFIN HOUSE FEB 27

**CONEY ISLAND CIRCUS
SIDESHOW** FEB 28

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TYRONE WELLS
MARCH 4

SHEMEKIA COPELAND
MARCH 5

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GET IN THE KNOW

Jeffrey John+Mutiny of the Fashionistas+Zane Alan: 8 p.m., \$6. The Trash Bar, 265 Grand St., Brooklyn, 718-599-1000, thetrashbar.com.

Joshua Redman Double Trio+Friction Family: On his experimental new *Compass*, the lucid and inventive tenor saxophonist doubles up bassists and drummers on a set of original compositions. Bassists Larry Grenadier and Reuben Rogers, along with drummers Brian Blade and Gregory Hutchinson, join Redman here for music that ranges from delicate balladry to a high-velocity version of three-dimensional musical chess. GEHR 8 p.m., \$25-\$30. Highline Ballroom, 431 W 16th St., 212-414-5994.

Karaoke Tuesdays: 9 p.m. Hawaiian Tropic Zone, 729 Seventh Ave., 212-626-7312, hawaiiantropiczone.com.

Boris Kozlov: 10:30 p.m. and 12 a.m., \$10. Cachaca, 35 W 8th St., 212-388-9099, www.cachacajazz.com.

Krust+Adios Mafia+Hybrid Dawn+Digamy+Working Man: 8 p.m., \$10. Sullivan Hall, 214 Sullivan St., sullivanhallnyc.com.

Greg Laswell+Israel Gripka: 8 p.m. Living Room, 154 Ludlow St., 212-533-7235.

Xiomara Laugart: 10 p.m., free. Rose Live Music, 345 Grand St., Brooklyn.

Locas in Love+LD Beghtol+the Leader: 7:30 p.m., \$10. Union Hall, 702 Union St., Brooklyn, 718-638-4400, unionhallnyc.com.

Brian Lynch and Spheres of Influence: 7:30 p.m. and 9 p.m., \$10. Cachaca, 35 W 8th St., 212-388-9099, www.cachacajazz.com.

Anya Marina: 7:30 p.m., \$10. Mercury Lounge, 217 E Houston St., 212-260-4700.

Mike LeDonne Quartet: 8 p.m., 10 p.m. and 11:30 p.m., \$20. Smoke Jazz & Supper Club, 2751 Broadway, 212-864-6662, www.smokejazz.com.

Mingus Legacy: 8:30 p.m. and 10:30 p.m., \$25. Iridium, 1650 Broadway, 212-582-2121, iridiumjazz-club.com.

'Morgan Sills Sings the Johnny Mercer Song-book': The extremely likable lad, who puts a new

show together every five or six years, has decided to focus on Johnny Mercer. That makes a good combo, since lyricist Mercer has one or two peers in the Great American Songbook but absolutely no one superior to him. Meadowlark Mercer, have you anything to say to us? You sure do. FINKLE 7 p.m., \$15-\$20. Metropolitan Room, 34 W 22nd St., 212-206-0440.

'Music Trivia Tuesdays': 8 p.m. Sound Fix, 110 Bedford Ave., Brooklyn, 718-388-8090.

MV & EE+Carnivores+the Black Roses: 8 p.m., \$7. Cake Shop, 152 Ludlow St., 212-253-0036, cake-shop.com/.

'Naughty By Nature+M.O.P.: Hip-Hop Inauguration Celebration': Hip-hop vets Naughty by Nature have teamed with hip-hop duo and self-proclaimed "underground legends" (though we won't argue) M.O.P. to celebrate today's inauguration of President Barack Obama. Between the two acts, they have enough tunes to befit such an occasion: Naughty's "Hip-Hop Hooray" (natch), M.O.P.'s "Ante Up," and Naughty's "Everything's Gonna Be Alright" (well, sort of). Perhaps tonight's rendition of "O.P.P." should stand for something else, though, like "Other People's Presidents"? GROW 8 p.m., \$25. B.B. King Blues Club & Grill, 237 W 42nd St., 212-997-4144, bbkingblues.com.

'NJ Songwriters In The Round': With the Callen Sisters, Brian Rippas, and Geary For President. 8 p.m., free. Maxwell's, 1039 Washington St., Hoboken, 201-653-1703.

Punk Rock Heavy Metal Karaoke: 9 p.m., \$5. Fontana's, 105 Eldridge St., 212-334-6740, fontanas-nyc.com.

Reel Big Fish: With Streetlight Manifesto and Tip the Van. 7:30 p.m., \$27-\$30. Roseland Ballroom, 239 W 52nd St., 212-247-0200, www.roselandballroom.com.

Sky Picnic+Ultra Bunny+Chinese Restaurants: 8:30 p.m., \$6. Lit Lounge, 93 Second Ave., 212-777-7987.



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DOUG GILLARD (of Guided By Voices)
ABIGALE WARCHILD
SOREN WELL

JAN 15
Thur \$8
RULET • THE ARGYLE EFFECT
RUMANIAN BUCK (mem. of GIRAFFES AND BIG SLEEP)
CHEER!

JAN 16
Fri \$10
LEFT ME BASHFUL
LUKE ELLIOTT • MEASURE

JAN 17
Sat \$10
LITTLE STEVEN'S UNDERGROUND GARAGE and **GOLDIE'S GARAGE** present:
GOLDIE'S GARAGE FINALS
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SPANKING CHARLENE
THE PRISCILLAS

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Sun \$8
HONOR BY AUGUST
PRESIDENT JOHNSON
COMEDY SHOW (FREE)

JAN 19
Mon \$8
MYSTERY PALACE
JACKSON FUSE

JAN 20
Tues \$8
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LIBERATED MATTER PRESENTS:
CROSS-POLLINATION
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WITH CHRIS JOHNSTON
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TRIPLE OF FEAR
WITH SATIRICON & SEPTICFLESH
FRI • FEB 27

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FRI & SAT
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Ron Stabinsky: Piano and plastic, glass and metal objects played with body and/or breath. 8 p.m., \$10. The Stone, E 2nd St. & Avenue C, 212-473-0043.

Melvin Vines+Kay Mori: 7:30 p.m. St. Nick's Pub, 773 St. Nicholas, 212-234-3380.

Terry Waldo: 7:30 p.m. Banjo Jim's, 700 E 9th St., 212-777-0869.

Dale Watson+Jack Grace Band: 9 p.m. Rodeo Bar, 375 Third Ave., 212-683-6500.

'Wayne & Rick's Off-the-Wagon Night': Banjo Jim's, 700 E 9th St., 212-777-0869.

Zero Spanish+Mattison: 8 p.m., free. Union Pool, 484 Union Ave., Brooklyn, 718-609-0484.

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7 WILDLIFE CITY
8 SAY WHEN
9 KINDERGARTEN
10 THE BIG TAKEOVER
11 MONIQUE ORTIZ

THUR JAN 15
7 KABUKI KILLERS
8 SAY WHEN
9 PALMYRA DELRAN
10 SHOTGUN STEREO
11 BAD GUY
12 UNBELIEVERS

FRI JAN 16
7 SIREN
8 ONCE OKAY TWICE
9 THE LARCH
10 THE RULING ELDERS
11 THOUGHT SO
12 NCD
1 THE ALRIGHT MAS
ADMISSION \$10

SAT JAN 17
PRIVATE PARTY

SUN JAN 18
5PM TIL 8PM: TMS EVENT FEATURING
D'HAENE & THE MIGHTY WEAKLINGS
9 PAINT CAN
10 MURDERVAN

MON JAN 19
NO COVER MONDAYS!
8 WOOLBANGER
9 NYC BLUES TRIO

10 ROCK AND ROLL KARAOKE

TUES JAN 20
7 EVAN WATSON
8 ANNIE ROCK PRESENTS
ROCKBAMA!
A POLITICAL PARTY FOR THE PEOPLE!
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8:15 TWICE AS BRIGHT
9:15 VICTOR VICTOR BAND
10:15 KISSY KAMIKAZE
11:15 RICH GIRLS
HOSTED BY GIULIO GALLAROTTI

ALL SHOWS
\$8 WEEKDAYS
\$10 WEEKENDS
SPONSORED BY **Gibson** PURE

Long Runs

Andy Farber & His Orchestra: Featuring vocalist Hilary Kole. Sundays, 6 p.m., \$15, \$10 minimum for tables. Birdland, 315 W 44th St., 212-581-3080.

Cyrus Chestnut & Friends: Starting Jan. 19, Mon., Jan. 19, 7:30 & 9:30 p.m.; Jan. 20-25, 7:30 & 9:30 p.m.; Fridays, Saturdays, 11:30 p.m. Continues through Jan. 24, \$20-\$35. Dizzy's Club Coca-Cola, Jazz at Lincoln Center, Time Warner Center, 60th St. & Broadway, 212-258-9595, jalc.org.

The Clayton Brothers Quintet: Starting Jan. 13,

Through Jan. 18, 7:30 & 9:30 p.m.; Through Jan. 17, 7:30 & 9:30 p.m., \$20-\$35. Dizzy's Club Coca-Cola, Jazz at Lincoln Center, Time Warner Center, 60th St. & Broadway, 212-258-9595, jalc.org.

Sasha Dobson: Sundays, 8:30 p.m. Pete's Candy Store, 709 Lorimer St., Brooklyn, 718-302-3770, petescandydystore.com.

The Fabulous Thunderbirds: Jan. 16-18, 8:30 & 10:30 p.m., \$30. Iridium, 1650 Broadway, 212-582-2121, iridiumjazzclub.com.

Grand Masters of Gypsy Music: Fridays, 9 p.m., \$10. Mehanata Bulgarian Bar, 113 Ludlow, 212-625-0981, mehanata.com.

Pat Martino Organ Quartet: Jan. 14-17, 8:30 & 11 p.m., \$30-\$40. Birdland, 315 W 44th St., 212-581-3080.

Mike LeDonne Quartet: Tuesdays, 8, 10 & 11:30 p.m., \$25. Smoke, 2751 Broadway, 212-864-6662, smokejazz.com.

'Mingus Mondays': Featuring Mingus Dynasty. Mondays, 7:30 & 9:30 p.m., \$25. Jazz Standard, 116 E 27th St., 212-576-2232.

Brian Mitchell: Sundays, 9 p.m. Rodeo Bar, 375 Third Ave., 212-683-6500.

Steve Ross: The first gentleman of Manhattan cabaret (and perhaps the world) suaves his way through Alan Jay Lerner's lyrics in a show called "I Remember Him Well," which may be more than too many others do (although they certainly should). Lerner is the word-smith responsible for "My Fair Lady," "Brigadoon," "Gigi," and on like that. He deserves the elegant tribute Ross will surely give him. FINKLE Starting Jan. 7, Tuesdays-Saturdays, 8:30 & 11 p.m. Continues through Jan. 31, \$90. The Oak Room, 59 W 44th St., 888-304-2047, www.algonquinhotel.com.

Annie Ross: Tuesdays, 9:30 p.m., \$25. Metropolitan Room, 34 W 22nd St., 212-206-0440.

T Blues Band: Mondays, 10 p.m. Terra Blues, 149 Bleecker St., 212-777-7776.

Mike Tait: Mondays, 1 a.m. The Red Lion, 151 Bleecker St., 212-260-9797.

Uri Caine Trio: Jan. 20-25, 9 & 11 p.m., \$30-\$35. Village Vanguard, 178 Seventh Ave., 212-255-4037.

ANNEX
152 ORCHARD ST • LES • NYC
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WED 1/14
TMG Hip-Hop Showcase
with Zyron Collective,
Dox Boggie and more...

THURS 1/15
CLUB NME
Soapbox Army & guests

FRI 1/16
The Middle Eight
The Coming Weak
RUFF CLUB!
Presented by DJs
Spencer Product & Denny
Le Nimh

SAT 1/17
Aaron Zimmer
Escapist Papers
Ricky Valente
Jon Sordoni

TISWAS 2.0
Presented by DJs Nick
Marc, Spiky Phil & Jess

SUN 1/18
Trovador Depresivo y Los
Esqueletos Flotantes
Patricio Jijon
Destrosound
Pastel Blue • Thesb P
Star Charles • Ryan Vosler
Explorers of the New World

MON 1/19
The Boomerangs
Candy Hearts
Pat King & His Designated
Drivers
Loud Apt.
Teadora Nikolova

TUES 1/20
TBA

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WED. JAN 14TH
NANCY DANINO • SARAH MATHER
ROBBIE GIL (\$10)

THURS. JAN 15TH
BRANDON SHEER (CD Release)
KELLY KING • REVISION

FRI. JAN 16TH
ANDY SAZUKI • THE GREG MAYO BAND
PAWN SHOP ROSES • LEROY JUSTICE • CAZIO

SAT. JAN 17TH
RAZOR BOY MUSIC PRESENTS (7pm) With:
Solid State, Evan Brum & Royal High,
The Vanguard, Status Green, 13th Alibi,
This Reporter, Mahoney

SUN. JAN 18TH
SINGER/ SONGWRITERS SESSIONS (7pm)

MON. JAN 19TH
NY SONGWRITERS CIRCLE (\$10) with:
EUGENE RUFFOLO, TANNER WALLE, SHANE HINES,
EDDIE TADROSS, HILLARY JOHNSON
----plus----TEENIACS

TUES JAN 20TH
VH1 COMEDY SHOWCASE
----plus--- JUNETEENTH

WED JAN 21ST
SUSAN CALLAWAY (\$7) • HILLARY JOHNSON
MARCUS BENNETT • ROBBIE GIL (\$10)

THURS JAN 22ND
NEW YORK ELECTRIC PIANO (\$8)
147 Bleecker St., NYC
\$5.00 Admission Charge
Shows Begin at 8pm (unless stated)
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Maxwell's
*Wed. Jan. 14th 8:30 p.m.
Titus Andronicus
The Vivian Girls • Spider Bags

Thurs. Jan. 15th 9 p.m.
The Priscillas • special guests

*Fri. Jan. 16th 9:30 p.m.
The Fluid • The King Left
The Overcasters

*Sat. Jan. 17th 9 p.m.
Nightmare Of You
The Orion Experience
U.S. Royalty • Bottle Up And Go

*Thurs. Jan. 22nd 8:30 p.m.
Pete And J • Elizabeth & The Catapult

*Fri. Jan 23rd 9:30 p.m.
The Muffs • The Nouvelles
The Leftovers

*Sat. Jan. 24th 7:30 p.m.
Marc Maron • Leo Allen • Adam Lowitt

*Sat. Jan. 24th 10 p.m.
The Mumi Trol (from Russia)

Sun. Jan. 25th 8 p.m.
Kiss Kiss • The Gay Blades
Gay For Johnny Depp

*1/31 East Of Venus/Yung Wu (early) *1/31 U-Melt
*2/4 Heartless Bastards *2/5 Marah
*2/6 Paul Collins' Beat /Explorers Club
*2/7 Don Giovanni Records Showcase
*2/13 French Kicks *2/14 Legendary Shack Shakers/O'Death
*2/28 Tyrone Wells/Brendan James *3/6 Lydia
*3/8 Reigning Sound *3/13 The Wildhearts

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JANUARY 17th

Shuffle

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Clubs Listings

Wednesday 14

Happy Ending 302 Broome St., 212-334-9676, happyendinglounge.com. Hopchank: DJs Reverend McFly and Teenwolf spin reggae, hip-hop, and booty bass. Second and Fourth Wednesday of every month, 10 p.m.; Diabolik: DJs Twig the Wonder Kid and .dZGRa. Second Wednesday of every month, 10 p.m.; Stereo-Type: DJs Chris Alker and Sushi Steve spin beat-driven music from multiple decades and genres. 10 p.m., free.

Pianos 158 Ludlow St., 212-505-3733. Player's Club: With DJs Skinny Friedman (Philadelphia) and

Sammy Bananas (Fool's Gold), spinning rap, funk, boogie, house, and disco. 10 p.m.

Rehab 25 Ave. B, 212-253-2595. Sean Allen Fenn's Rock N' Roll Meltdown: Hosted by the Eidolons' Sean Allen Fenn. Every other Wednesday, 10 p.m.

Sapphire 249 Eldridge St., 212-777-5153. Digital Motion: Dirty, sexy house tunes from DJ Sousan, DJ Sean McMahon, and Damiathin. Every other Wednesday, 9 p.m. continues through Jan. 28, \$5.

Thursday 15

Santos Party House 100 Lafayette St., 212-714-4646. Thunderheist: 7 p.m., \$10-\$12; Ete d'Amour: 10 p.m., \$10-\$15; Voodoo Funk: With DJ Franco. 10 p.m., \$5.

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BLITZKID
THE CRYPTKEEPER FIVE

SUN JAN 25 - 8PM
BACKWORLD
MARTIAL CANTEREL * DISKONO

TUE JAN 27 - 10:30PM
DA AFTERPARTY FEAT:
SHUNDA K (YO! MAJESTY)
THE FLOACIST & MORE!

THU JAN 29 - 7PM
DEMILITIA
A GREAT DAY TO DIE * BENEATH A BLACKENED SKY

SUN FEB 15 - 8PM
A STORM OF LIGHT
ZOROASTER * AMEN RA * I, PARASITE

3.5 LOS MONDO BONGOS
3.6 GILMANTERA'S PARTY DREAM
3.12 & 3.13 MONKS OF DOOM
3.15 THE CASUALTIES - FREE 3.27 CONVERGE
4.1 YOUNG WIDOWS 4.19 THE MEATMEN

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- 21 & over -

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9pm **FIRE HORSE**
10pm **SPECIAL TRAVELER**

FRIDAY JAN 16
9pm **EAMON P. CUNNINGHAM**
10pm **TIED FOR LAST**

SATURDAY JAN 17
8pm **FOUNTAIN OF BLUES**
9pm **ANODYNE BLUES BAND**
10pm **FLORENCE**
11pm **THE ALMIGHTY TERRIBLES**

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Friday, January 16th @ 9pm
GRAND MASTERS OF GYPSY MUSIC
11pm **DJ POODLECANNON**
In the ICE CAGE
10pm **BULGARIAN CHALGA PARTY**

Saturday, January 17th @ 9pm
KAGERO
11pm **DJ POODLE CANNON**
In the ICE CAGE
11pm **DJ UPROOT ANDY**

For Booking Contact Rachel Martinez @ rachelmartinezbooking@aol.com
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Fighting Polygon Team w/

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Austin & Nick downstairs
Thurs Jan 15th 21+ w/ID \$6
Workout, The Dardy's
Chocopine

Annette Ramos & guests main floor
NC17: Jess & Jeremy downstairs
Fri Jan 16th 21+ w/ID \$6
Lewis Rapkin, Remenitia
Mophat, Snake Pliskin

Nate Turbo main floor
Michael Fujikawa downstairs
Sat Jan 17th 21+ w/ID \$6
Muy CANSADO, Yoni Gordon
Birdlips (w/), Diamond Mines (w/)

Leo Fitzpatrick & friends main floor
Kid America downstairs
Mon Jan 19th 21+ w/ID \$6
Kruciation, Lethal Strike
Dead Reign

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10 MORGAN AVENUE
9 STRANGE FANCY
8 THE ANUBIS

THUR JANUARY 15TH
9 DELUSIONS OF GRAND STREET
8 THE SHOWDOWN

FRI JANUARY 16TH
THE JAM NYC
\$10 Cover/ Doors @ 6:30PM

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CASTLE 83-11 LIFERS PRESENT:
HOLDING THIS LIFE
THEOREM
LOSS OF INERTIA
WARHEAD
RAGING IN THE DARK
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9:30 ELLIS ASHBROOK
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TRIPLE THREAT BIRTHDAY BASH

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TRES BIEN • HEAVY BIRDS
KINGS OF KARAOKE w/ DJ FLIMFLAM &
BENNY BOY AFTER THE BANDS -
FREE ADMISSION

1/17 \$7 COMMUNITY GUN
DRAWN BUTTER
FERAL HOUNDS
YOUR SKULL MY CLOSET
BLACKANVAS
KINGS OF KARAOKE w/ MUCHO MACHO &
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FREE ADMISSION

1/18 \$6 6:00 - 7:30 NYC VINEYARD Church Service.
All Are Welcome - No Cover For Service
SITUATION • STEEL BATTALION
THE UNSEEN DREAM • KRUCIATION

1/19 \$6 THE FEARLESS • MY SUMMER
DIRT LUCK OUTLAWS • ZIPGUN

1/20 \$6 ZANE ALAN
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JAN 15 8PM



THE OUTLAWS
Original members
Henry Paul + Monte Yoho
FRI JAN 16 8PM



TEN
A TRIBUTE TO
PEARL JAM
FRI JAN 16 12MID



THE SMITHEREENS
SAT JAN 17 8PM



MINT CONDITION
The New Congress
JAN 18 7PM



Martin Luther King
Day Celebration
THE HARLEM GOSPEL CHOIR
JAN 19 8PM



HIP-HOP INAUGURATION CELEBRATION
NAUGHTY BY NATURE M.O.P.
JAN 20 8PM



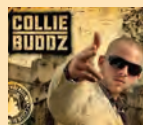
STRAWBERRY FIELDS
BEATLES TRIBUTE
IN FULL COSTUME
JAN 21 8PM



VIVIAN GREEN DWELE
JAN 22 8PM



DIONNE WARWICK
FRI JAN 23 8PM



COLLIE BUDDZ
THE NEW KINGSTON BAND
Music by K. Salaam
FRI JAN 23 11:30PM



"FOREVER RAY"
Tribute To "The Genius"
RAY CHARLES
WHITLEY + THE HARD TIMES BAND
SP GUESTS GROOVE BUFFET
SAT JAN 24 7PM



PETER ABRAHAM PRESENTS
THE SIMON & GARFUNKEL
SONGBOOK PERFORMED BY
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SUN JAN 25 8PM



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PATSY CLINE • JOHNNY CASH
HANK WILLIAMS • LORETTA LYNN
COUNTRY MUSIC REVUE
JAN 26 8PM



SONNY LANDRETH + THE CAMPBELL BROTHERS
JAN 27 8PM



JEFFREY GAINES
JAN 29 8PM



DAVID KRAMER PRODUCTIONS PRESENTS
TERRY REID
The Cosmic
American Derelicts
McMule
FRI JAN 30 8PM



GUNS N' ROSES TRIBUTE
APPETITE FOR DESTRUCTION
FRI JAN 30 12MID



"ZEP FEST" I & II
HINDENBERG FREED LIVE
SAT JAN 31 8PM



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ROBBEN FORD
JORMA KAUKONEN
Ruthie Foster
FEB 2 8PM



DAVID BROMBERG BIG BAND
+ Angel Band
FEB 4 8PM

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2/10 TOMMY JAMES
2/12 SPRINGSTEEN TRIBUTE
2/13 LUTHER VANDROSS TRIBUTE
2/14 FREDDIE JACKSON
2/17 ANGIE STONE

2/18 RALPH STANLEY
2/19 JOHNNY CASH TRIBUTE
2/20 BLACKSTREET
2/21 LEO NOCENTELLI
TROMBONE SHORTY
2/26 GEORGE CLINTON + P-FUNK
2/27 ROBERT CRAY BAND
2/28 BUCKWHEAT ZYDECO

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Sapphire 249 Eldridge St., 212-777-5153. Souled Out: DJs Brother Al and Aphrosoul. Third Thursday of every month, 9 p.m.; Kiki: Devere Monet and Heather Blee host house, 90s, and booty. 10:30 p.m., free.

Stanton Public 17 Stanton St., 212-677-5555, stantonpublic.com. Know Your Product: Gerald from Other Music spins left-field hits and misses. 9 p.m.

Friday 16

Lotus 409 W 14th St., 212-253-4420. Tatler: A saucy new soiree hosted by the Queen Mum of Mother-fucker himself, Michael T. 11 p.m., \$20.

Love 40 W 8th St., 212-477-5683. Dub War: With Breakage and Mike Slott. 10 p.m., \$10-\$15.

Public Assembly 70 North 6th St., Brooklyn, 718-782-5188, publicassemblynyc.com. The Bunker: With residents Spinoza and Derek Plaisiako. 10 p.m., \$15; Flashing Lights: With resident DJs: DJ Ayres, Nick Catchdubs, and Jubilee. 10 p.m.

Saturday 17

12-Turn-13 172 Classon Avenue, Brooklyn, 718-623-9689. House-n-Home: Move D: The long-running Clinton Hill loft space hosts the venerable Move D. His *Kunststoff* is a late '90s classic of loose, tactile Euro-house grooves. Its 2006 re-release and last year's *Songs from the Beehive*, a collaboration with Benjamin Brunn, have him back in demand and rewarding us with invigorating sets like last summer's Sunday Best gig. With Spinoza and Anthony Parasole. HAWKINS 10 p.m., \$10-\$20.

Santos Party House 100 Lafayette St., 212-714-4646, santospartyhouse.com. Mister Saturday Night: Kerri Chandler and JD Twitch: Residents Justin Carter, Eamon Harkin, and James Friedman start their new party with two major guests. Upstairs offers classic deep Jersey house from Kerri Chandler (Strictly Rhythm, Ibadan). Downstairs, Optimo's JD Twitch recreates his legendary Glasgow party in all its diverse glory, from techno to No Wave to EBM to Italo-disco. HAWKINS 10 p.m., \$10-\$20.

Sunday 18

The Delancey 168 Delancey, 212-254-9920. Com[munity]: Third Sunday of every month, 10 p.m., \$5-\$15.

Highline Ballroom 431 W 16th St., 212-414-5994. Work: With DJ Peter Rauhofer. 11 p.m., \$15-\$20.

Monday 19

Beauty Bar 231 E 14th St., 212-539-1389, beautybar.com. The Phantastic Invisible Tentacle: Rotating DJs Stephin Merritt, Sandman, Sherry, and DJ Go-Karff host an evening of vinyl appreciation with guest DJs from NYC's best record stores. 10 p.m.

Cielo 18 Little W 12th St., 212-645-5700. Deep Space: Master of the deep Francois K hosts protégé and South African transplant Brendon Moeller. As Beat Pharmacy, Moeller doctors up dub, Afrobeat, and psychedelia, transforming these roots into a bass-heavy dose of blissful house. Moeller's been inching toward dubstep

just as dubstep's been moving into techno. HAWKINS 10 p.m., \$12.

Tuesday 20

Barbès 376 9th St., Brooklyn, 718-965-9177. Slavic Soul Party: The cosmopolitan crew at Barbès, a wonderfully booked Brooklyn bar, and now an eclectic world music-leaning record label, has hosted Slavic Soul Party's weekly Roma Gypsy brass-band romps for some time now. Sample SSP's *Teknochek Collision* to find out why many show attendees leave with missing clothing and sore feet/butts, but amazingly with their dignity still intact. BOSLER. 9 p.m., \$10.

Happy Ending 302 Broome St., 212-334-9676. Disco Down: DJs Bastard (Autodrone/NC-17), Nick Marc (Tiswas, The Rose Bar), and Ian Michael Jackson (Happy Endings Boston) spin the best in New Wave, Britpop, indie-rock, and disco. 10 p.m.; Six Six Sick: DJs Micprobes, Jacksonnn, Mike Nouveau, and Japanster spin an eclectic mix of electronica. 10 p.m.

Sullivan Hall JUST ANNOUNCED
Thu Feb 19th
Charlie Hunter Trio

214 Sullivan St. (Bleecker & W 3rd St.) | NYC | sullivanhallnyc.com
Wed 1/14 - Damn Right, Midfall Drive, The Atomic Square, A Clever Con, Ryan Vosler

Fri 1/16 with
Jak Tripa, Blue Sky, Mission Club, Chris Koch
THE BREW
w/ Otis Grove, South Mountain Pass, Quimby Mountain Band, Nat Osborn and The New Radicals

Blues & Lasers (members of Percy Hill, & Assembly Of Dust)
Sat 1/17 **Consider The Source** (Grace Potter's Nocturnals)
1/18 - A Million Years, Currents, The Dive, Imperial Triumphant, Jeremy Kolmin & Wet Paint, Mike Delledera Band, The Edge Of Badness, Pelagia, Charlene

GIG Brazil Fri Jan 23
w/ Soulshine, Outside The Box
1/24 - 3rd Annual Winter Jam feat: Junior League Band, Hot Lava, The Stemms, Paul Hudson & Hunter Jones, Wendy St. Kitts

Thursday January 22nd
RICHARD VINDALOO'S Little Funny Show
Feat. MC TXT, Starring Jah C, Folklore, N.Y.C. aka Never Yet Contested, Baldi & DJ Kunal

Fri Jan 30th w/ **Licorice**
SIMPLE PHISH A Tribute To
Post-moe. Shows

Fri 2/13
Joe Russo Quartet
feat. Todd Sicksafoose, Erik Deutsch & Jonathan Goldberger

Sat Feb 14th
MICHETTI
featuring Chris Michetti & Greg Stuke, w/ opening set by Jay Burwick of RAQ

Wednesday February 25th
Featuring Krantz, Wayne Krantz, Keith Carlock, Tim Lefebvre, w/ sp guest Trevor Exter

Sun 3/15 **MISHKA / DIRTY HEADS**

Big Sam's Funky Nation Saturday Feb 21st
Anders Osborne
Eric Lindell NolaFunk's 3rd Annual Mardi Gras Ball
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FRI. JAN. 16 **HUGH POOL**
SAT. JAN. 17 **POPA CHUBBY**
SUN. JAN. 18 **THE 80'S GO SOUTH**
MON. JAN. 19 **VAN HAYRIDE**
TUE. JAN. 20 **DALE WATSON JACK GRACE BAND**
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10 pm Free well drinks 12-1am
Downstairs: 9pm MONSTERS OF MOTORCROSS 10pm MILK & BLOOD \$7
Main Floor: THE DEBUT OF SMALL BEAST!! curated by PAUL WALLFISCH Kicking off a weekly Thursday Event / Music Salon presenting an eclectic mix of the world's most creative performers and songwriters / THIS WEEK - FEATURES FIONN OLOCHLAINN / AND PAMELIA KURSTIN & MARIA LAURETTE FRIIS this event is FREE! Starts at 8pm / BEER AND WINE OPEN BAR 9 pm - 10 pm
Downstairs: 9pm FAN TAN 10pm ASA RANSOM 11pm GRAFFITI MONSTERS FREE!!!! BEER AND WINE 9 pm - 10 pm!
Main Floor: DJ BOGOTA GOLD FREE!!!
Downstairs: FRANK WOOD presents: 9pm MISERY 9:45pm ODD ZERO 10:30pm EYES OF THE DEAD 11:15pm SAINTS OF PAIN 12AM THE PRISCILLAS 12:45am THE BAMBI KILLERS 1:15am SCREAM AND SCREAM AGAIN / DJ PAT PERVERT \$5.00
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January 23
Dar Williams
Joshua Radin
Jesse Harris
Webster Hall

January 24
DeVotchKa
Webster Hall

February 2
Lykke Li
Wildbirds & Peacedrums
Webster Hall

February 4
Chanting with
Krishna Das
Town Hall

February 11
Brett Dennen
Angel Taylor
Webster Hall

February 13 & 14
Anita Baker
Radio City Music Hall

The Bowery Ballroom

Thursday, January 15
Heloise & the Savoir Faire
Opti-Grab
The Fabulous Entourage
Adira Amram

Friday, January 16
The Rosebuds
Max Tundra
The Love Language

⊗ Saturday, January 17
Frightened Rabbit

⊗ Monday, January 19
Department of Eagles

Tuesday, January 20
Fiction Family (ft. Jon Foreman of Switchfoot and Sean Watkins of Nickel Creek)

Monday, January 23
Vic Chesnutt & Elf Power
Frances

Saturday, January 24
Modeselektor

Tuesday, January 27
Nightmares On Wax

Wednesday, January 28
Annuals

Thursday, January 29
Amebix

Friday, January 30
The Sword

Tuesday, February 3
Zac Brown Band

Thursday, February 5
Francis and the Lights

Friday, February 6
Murder By Death

Saturday, February 7
Donna the Buffalo

Thursday, February 12
Lambchop

Friday, February 13
Deer Tick

Saturday, February 14 &
Sunday, February 15
Los Campesinos!

Tuesday, February 17
The Bad Plus

Music Hall of Williamsburg

Saturday, January 17
The Fluid
Jemina Pearl & The Overcasters

Sunday, January 18
Nightmare of You
Young Lords
US Royalty
Bottle Up & Go

Thursday, January 22
Matt & Kim

Friday, January 23
Tea Leaf Green
Mercury Landing

Saturday, January 24
The Honey Brothers
Xylos
The Prigs

⊗ Monday, January 26
Andrew Bird

Wednesday, January 28
Nightmares On Wax

Friday, January 30
Apes & Androids
Phenomenal Handclap Band
Bonnie Baxter

Saturday, January 31
Robbers on High Street
Jukebox the Ghost
Takka Takka
Lowry

Tuesday, February 3
Lykke Li

Saturday, February 7
Gene Ween Band

Thursday, February 12
Golem

Saturday, February 14
The Virgins

Friday, February 20
Demetri Martin

Saturday, February 21
Noah and the Whale

Wednesday, February 25
Witch

Thursday, February 26
tapes n tapes

The Mercury Lounge

Wednesday, January 14
Fan-Tan
Madison South
St. Christopher & The Sleeping Doormen
The Script

Thursday, January 15
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The London Souls

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Those Darlins

Friday, January 16
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Saturday, January 17
Girls Girls Girls
(Motley Crue Tribute)
Midnight Fistfight
The Rodney Speed Experience

Sunday, January 18
Shilpa Ray & Her Happy Hookers
Forest Fire
SUSU
Glass Ghost

⊗ Monday, January 19
Cursive

Tuesday, January 20
Danko Jones
Dirty Little Rabbits (Clown of Slipknot)

Anya Marina
Sydney Wayser

Wednesday, January 21
Chief

Thursday, January 22
Action Painters
The Orion Experience
Alexa Ray Joel

Friday, January 23
Futurecop!

Saturday, January 27
Black Swan Green
The Morning After Girls

Wednesday, January 28
Cock Lorge & Shayna Fier

Thursday, January 29
The Kin / Lior

February 13 & 14
moe.
Terminal 5

February 20
The Neville Brothers
Dr. John & The Lower 911
Terminal 5

February 25 & 26
Thievery Corporation
Terminal 5

February 25
Ben Kweller
The Watson Twins
Town Hall

February 25
Tokyo Police Club
Born Ruffians
Webster Hall

February 26
Toad the Wet Sprocket
Webster Hall

February 28
David Byrne
2/27 SOLD OUT
Radio City Music Hall

February 28
Texas Independence Day
Robert Earl Keen
Cross Canadian Ragweed
Charlie Robison
Terminal 5

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Beacon Theatre

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Missy Higgins
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Savage Love

BY DAN SAVAGE

Dear Dan: I'm going to Barack Obama's inauguration in Washington, D.C., on January 20. I've spent eight years, one month, one week, and one day waiting for this. (But who's counting?) However, I am looking for suggestions for a respectful way to protest the participation of Rick Warren. As a lifelong Episcopalian, I really don't want to engage in an antireligious protest. (FWIW: I was annoyed with some of the antireligious people at the anti-Prop. 8 rallies. We need all our allies for this fight, so don't trash the engaged, progressive religious folk!)

While my friends want me to throw shoes, that ain't gonna happen. Ideally, I'd like a peaceful, gracious way to protest Warren's participation that won't undercut this great day, a way that can be picked up (and publicized) by folks on the Mall. Any suggestions?

Faithful Obama Girl

Whatever you do, FOG, don't do those things you, um, already said you don't want to do. No one should boo or throw shoes or do anything disruptive. The American Taliban love to pretend that *they're* the persecuted ones around here, and booing or throwing shoes or even just turning your back on Warren — the gay-hatin', right-wing Christian bigot Barack Obama invited to give the invocation at his inauguration — will invariably be spun as an attack on people of faith, a vicious assault on prayer itself, the moral equivalent of a syphilitic rent boy pissing directly into the open mouth of a crying baby Jesus.

Instead, borrow a page from those long-suffering gay Catholics. To register their displeasure with the pope's revealing obsession with gay sex, gay marriage, and gay shoes (the douchebag wears Prada), some gay Catholics wear rainbow sashes to Mass. Perhaps folks disappointed by Warren's participation could coordinate a similar sartorial protest? Everyone wear a button with that rainbow-striped version of the Obama logo? Wave little rainbow flags during Warren's remarks? Head to the Mall in nothing but rubber chaps?

And speaking of Rick Warren, pastor of Saddleback Church...

My life's purpose over the past week was to read the thousands of proposed new definitions for "saddlebacking" sent in by my readers. As with the new definition of santorum crafted by Savage Love readers ("the frothy mix of lube and fecal matter that is sometimes a byproduct of anal sex"), the new definition of "saddlebacking" has to be some act that (1) needs a name but doesn't already have one (we can't just rename "reverse cowgirl," people), and (2) is naughty enough to discomfort, say, a Reverend Warren — but is something that actual people might actually do because that's the only way the actual word will actually get used.

So, I've disqualified proposed definitions that were too literal ("putting an actual *saddle* on someone's actual *back* and actually *riding* them"), too gross ("to crap on someone's back and then sit on it, moving forward and back while making horse-riding-related noises like 'Giddyap!' and 'Whoa!'"), too complicated ("one person on all fours with a strap-on strapped to their midsection, a second person riding said strap-on, and a third person hitting the first person from behind while holding on for dear life/giving a handjob to the second person"), or too bitter ("when you give someone some kind of basic human right, like marriage, and then take it away again after a few months"). Here are the proposed definitions that made the cut:

(1) Logically, if "barebacking" means having butt sex with no condom, then "saddlebacking" should mean having butt sex with a condom.

(2) Saddleback (verb): to submit someone to any kind of humiliating, unreciprocal sex act, either literally or metaphorically, consented to by passive partner due to submissive/masochistic tendencies, desire for approval, or other darker motive. E.g., "I don't know why Obama is letting Rick Warren *saddleback* him into presiding over his inauguration."

(3) The saddleback position involves placing your lubed dick between the butt cheeks of your partner. This position can be performed on your sides or on top of a face-down partner (maybe with a pillow under his or her hips). My favorite way of finishing up the saddlebacking is to lift up and come on my wife's sweaty back. The saddleback is a nice compromise position when your partner won't allow anal entry.

(4) To saddleback is to rail against gay sex in public while secretly indulging in the same in private. Ted Haggard? Total saddlebacker. Larry Craig? Saddlebacker. Rick Warren? Probably a saddlebacker.

(5) "Saddlebacking" should be the term for the phenomenon of Christian teens engaging in unprotected anal sex in order to preserve their virginities. E.g., "After attending the Purity Ball, Heather and Bill saddlebacked all night because she's saving herself for marriage." Please, please adopt this definition!

(6) Saddleback (verb): to ejaculate on the back of a partner at the culmination of doggy-style or anal sex.

(7) Before being invited to give the invocation, Warren was most noted for his book, *The Purpose Driven Life*. Therefore, "to saddleback" is to fuck with a purpose, i.e., to procreate. A heterosexual couple asked if they're trying to have children could reply, "No, we're not ready for kids yet, but we'll probably start saddlebacking next year."

Let me quickly handicap the candidates:

(1) Tons of people suggested that "saddlebacking" should be the opposite of "barebacking," so here it is.

(2) Seems a bit tortured and unlikely to come into common usage, but I like the point the reader is making with this definition, so I included it.

(3) Technically, this kind of assfuckery — butt-cheek fucking à la titty fucking, with no actual penetration — is a form of frottage, but like a woman doing a man in the butt with a strap-on dildo (dubbed "pegging" by Savage Love readers), this particular brand of rubbing off could use a name of its own.

(4) One of my favorites — but does a Haggard or Craig tumble out of the closet often enough for the term to come into use?

(5) Hilarious — and an entirely appropriate way to honor Reverend Warren, who is a proponent of abstinence education, the "sex ed" that has convinced so many Christian girls and boys that butt-fucking isn't actually sex.

(6) A common move that could use a name.

(7) Makes sense, so here it is. But I imagine Warren would approve of this definition — except when lesbians used it (even you, Melissa E.!).

OK, Savage Love readers, "saddlebacking" is in your hands now. Vote for your favorite definition from the list of nominees by sending an e-mail to saddleback@savagelove.net. You must include "saddleback" and the number of your preferred definition in the subject line to have your vote count ("saddleback: 1," "saddleback: 2," etc.). Vote now!

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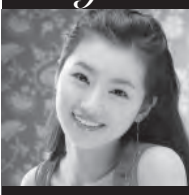
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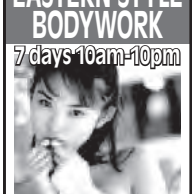
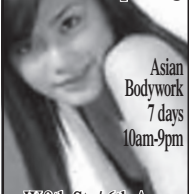
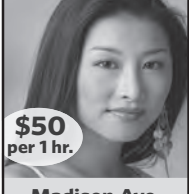
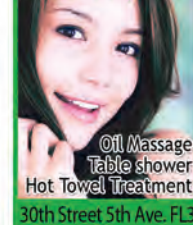
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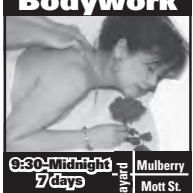
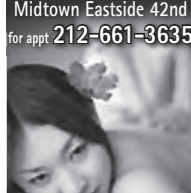
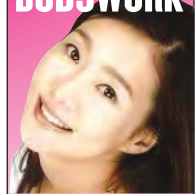
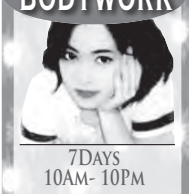
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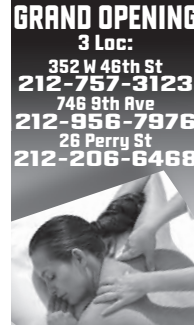
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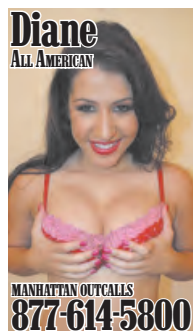
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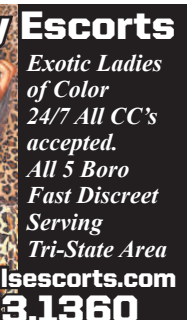
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547 Legal Notices - Business
549 Public Notices
550 Adoption Notices
552 Lost and Found
553 In Memoriams
555 Funeral Services

545 Legal Notices - Private Party

DISTRICT COURT, EAGLE
COUNTY, COLORADO
Address: Post Office Box
597 Eagle, Colorado 81631
Telephone: (970) 328-6373
Plaintiff: THE VILLA MONTANE PARKING FACILITY ASSOCIATION, a Colorado nonprofit corporation, vs.
Defendant: ALBERTO W. VILAR, STANTON O. HUMPHRIES, INTERNAL REVENUE SERVICE AND ARCHITECTURAL ENGINEERING CONSULTANTS.
Joseph J. Bronesky, #7973
Sherman & Howard L.L.C.,
633 17th Street, Suite 3000
Denver, Colorado 80202
Telephone: (303) 297-2900
Facsimile: (303) 298-0940
Email: jbronesky@shermanhoward.com
Attorney Reg. No. 7973
SUMMONS
TO THE PEOPLE OF THE
STATE OF COLORADO TO
THE ABOVE-NAMED
DEFENDANTS: YOU ARE
HEREBY SUMMONED AND
REQUIRED TO FILE with the
Clerk of this Court an
Answer or other response
to the attached Complaint.
If service of the Summons
and Complaint was made
upon you within the State
of Colorado, you are
required to file your
Answer or other response
within twenty (20) days
after such service upon
you. If service of the
Summons and Complaint
was made upon you
outside of the State of
Colorado, you are required
to file your Answer or
other response within
thirty (30) days after such
service upon you.
IF YOU FAIL TO FILE your
Answer or other response
to the Complaint in writing
within the applicable time
period, judgment by
default may be entered
against you by the Court
for the relief demanded
in the Complaint without
further notice.
The following documents
are also served herewith:
Civil Cover Sheet, Complaint
and attached exhibits.
Dated this 3rd day of
August, 2008.
Filed via Lexis/Nexis
The original signature
of Joseph J. Bronesky
on file at
SHERMAN & HOWARD L.L.C.
By: s/Joseph J. Bronesky
Joseph J. Bronesky, #7973
ATTORNEYS FOR VILLA
MONTANE PARKING
FACILITY ASSOCIATION

Legal Notice
Notice of Formation of
Jewel of the Nile LLC for
any lawful act. Arts. of Org.
filed w/ Secy of State NY
09/19/08. Office location:
111 Broadway, Ste 1706,
NY, NY 10006.
SSNY designated as agent
of LLC upon whom process
against it may be served.
SSNY shall mail process to
Principal business location.

Notice Divorce Action:
Vesna Dragicevic v. Jorge
Ortiz- NYC County Sup. Ct.
Index #: 310310/08. To the
above named Defendant:
Summons is served upon
you by publication pursu-
ant to an Order dated
12/24/08 of the Hon.
Martin Schoenfeld, a
Justice of the Supreme
Court of State of New York,
and filed along with
supporting papers in the
County Clerk's Office. This
is an action for Divorce on
the grounds of DRL
170(2)-abandonment.
Defendant to serve notice
of appearance/answer on
plaintiff's attorney Michael
Posner- 255 West 36th St.
NY, NY 10018

Notice is hereby given that
an Order entered by the
Civil Court, New York
County, on the 12th day
of January, 2009, bearing in-
dex Number
NC-000006-09/NY, a copy
of which may be examined
at the Office of the Clerk,
located at 111 Center St.,
New York, NY 10013, grants
me the right to: ASSUME
THE NAME OF: GALYN GAS-
PAROVIC BERNARD. My
Present name is: GALYN
ELIZABETH GASPAROVIC aka
GALYN ELIZABETH BER-
NARD. My present address
is #5 Stuyvesant Oval, New
York, NY. My place of birth
is California. My date of
birth is January 20th, 1976.

545 Legal Notices - Private Party

A Petition For Involuntary
Termination of Parental
Rights and a Petition for
Adoption have been filed
by Petitioners, Scott N.
Jacobs and Dylan Paine
Cohen Jacobs, asking the
Court to put an end to all
rights you have to your
child, Olivia Helen Smith
Cohen. The Court has
scheduled a hearing to
consider ending your
rights to your child.
That hearing will be
held in the Courtroom
of the Honorable
Mary Ann Campbell, at the
Berks County Courthouse/
Services Center,
633 Court Street, Reading,
Berks County, Pennsylvania
on February 13, 2009,
at 4:00 PM.

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Attorneys for Petitioners

Legal Notice
Notice of Formation of
Jewel of the Nile LLC for
any lawful act. Arts. of Org.
filed w/ Secy of State NY
09/19/08. Office location:
111 Broadway, Ste 1706,
NY, NY 10006.
SSNY designated as agent
of LLC upon whom process
against it may be served.
SSNY shall mail process to
Principal business location.

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Index #: 310310/08. To the
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Summons is served upon
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12/24/08 of the Hon.
Martin Schoenfeld, a
Justice of the Supreme
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supporting papers in the
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is an action for Divorce on
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Defendant to serve notice
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Posner- 255 West 36th St.
NY, NY 10018

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NC-000006-09/NY, a copy
of which may be examined
at the Office of the Clerk,
located at 111 Center St.,
New York, NY 10013, grants
me the right to: ASSUME
THE NAME OF: GALYN GAS-
PAROVIC BERNARD. My
Present name is: GALYN
ELIZABETH GASPAROVIC aka
GALYN ELIZABETH BER-
NARD. My present address
is #5 Stuyvesant Oval, New
York, NY. My place of birth
is California. My date of
birth is January 20th, 1976.

545 Legal Notices - Private Party

Notice is hereby given that an Order entered by the Civil Court, New York County on 01/12/2009, bearing Index Number NC-00003-09/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Centre Street, New York, NY 10013, grants me the right to assume the name of LEONIDAS LIRIANO. My present name is LENNY LIRIANO. My present address is 1 BOGARDUS PL #2B, NEW YORK, NY 10040. My place of birth is NYC. My date of birth is May 17, 1978

Notice is hereby given that an Order entered by the Civil Court, New York County on the 12th day of January, 2009, bearing Index Number NC-002767-08/NY, a copy of which may be examined at the Office of the Clerk,

545 Legal Notices - Private Party

Located at 111 Center St, New York, NY in Room 225, grants me the right to ASSUME THE NAME OF: Safah Ahmed Alashmaly; Mohammed Adeeb Alashmaly; Asma Adeeb Alashmaly; Aisha Adeeb Alashmaly; My present name is: Safah Ahmed Mohammed; Hussain Alnehm; Asma Hussein Alnehm; Aisha Hussein Alnehm My present address is 2160 Newbold Avenue, Apt#2A, Bronx, NY 10462 My place of birth is Sanaa, Yemen Bronx, NY My date of birth is 6/10/80; 7/10/2002; 10/30/2000; 4/23/07

Notice is hereby given that an Order entered by the Civil Court, New York County on 12/01/2008, bearing Index Number NC-002517-08/NY, a copy of which may be examined at the Office of the Clerk,

545 Legal Notices - Private Party


located at 111 Centre Street, New York, NY 10013, grants me the right to assume the name of TROY ANTHONY ADAMU. My present name is CHANLER ANTHONY ADAMU. My present address is 2322 RIVER AVENUE, APT 1A, BRONX, NY 10458. My place of birth is BRONX, NY. My date of birth is October 05, 2008

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 12 day of December, 2008, bearing Index Number NC-002615-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St, New York, NY 10013, grants me the right to ASSUME THE NAME OF: DIANA ANUOLUWA OLAYEMI-RAJI. My Present name is: DIANA NJAYNA

545 Legal Notices - Private Party

ANUOLUWA WILLIAMS. My present address is 2628 LINDEN BLVD, #6G, BROOKLYN, NY 11208. My place of birth is NYC. My date of birth is FEBRUARY 16, 2007.

CLEF NOTES



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Free Will Astrology

BY ROB BREZSNY

ARIES [March 21–April 19] According to some historians, Barack Obama won't be the first American president with African ancestry. As many as six previous presidents may have had black ancestors, with Warren Harding and Dwight Eisenhower being the most likely. None of the others claimed their heritage, however, choosing instead to pass as pure white. Obama is the first to acknowledge his bloodline. In the coming weeks, I see you as being in a position with certain metaphorical resemblances to Obama. You'll have the opportunity to thrive by celebrating a truth that no one before you has been brave enough to take advantage of.

TAURUS [April 20–May 20] This week's advice comes to you entirely from Thelonious Monk (and it all happens to be in perfect alignment with your astrological omens): 1) "Don't play everything or every time. Let some things go by. What you don't play can be more important than what you do play"; 2) "A note can be as small as a pin or as big as the world; it depends on your imagination"; 3) "Whatever you think can't be done, somebody will come along and do it"; and 4) "A genius is the one most like himself."

GEMINI [May 21–June 20] It's a favorable time for you to phase out at least 60 percent of your stale old fears. The cosmos is poised to assist you in this noble cause if you'll exert even a modicum of effort. What's that you say? You secretly believe that you'd be bored if you didn't have your worries to entertain you? Well, try this: Simply replace your hackneyed, knee-jerk fears with a slew of silly and outlandish ones. They'll allow you to feel the friction you rely on to feel alive, but they won't bog you down with heavy stagnancy. For example, you could contract automatonophobia, the fear of ventriloquist's dummies, or apeirophobia, the fear of infinity.

CANCER [June 21–July 22] Maurice Krafft has made a career of filming places where hot lava is flowing. *National Geographic* describes him hiking across the crater floor of Ol Doinyo Lengai, an active volcano that's sacred to the Maasai people in Tanzania. The ground is not erupting in torrents of fire and burning liquid rock, but it is constantly bubbling and exuding. Through long years of experience, Krafft knows exactly where to walk so that his shoes don't catch on fire. If you are going to attempt a metaphorically similar adventure in the coming weeks, Cancerian, make sure you've studied the ins and outs of the terrain. This is no time for guesswork or naive faith.

LEO [July 23–August 22] The world's record for most people running in a "Stiletto Sprint" is 265. (That's how many put on three-inch high heels and competed in an 80-meter race in Australia last September.) It's quite possible that your imminent future will have metaphorical resemblances to that event, Leo. If you want to strive for a certain goal, you may have to take on some limitation or handicap. My advice? Don't spend a minute resenting the imposed impediment. Just push ahead with cheerful equanimity and liberated pluck. You can win your equivalent of the Stiletto Sprint.

VIRGO [August 23–September 22] "Dear Rob: I have the golden eggs—they're shiny and big and beautiful. That's the good news. The bad news is that they're taking waaayyyy too long to hatch. I've been giving them all the love and care I can possibly spare—keeping them warm, playing them Mozart symphonies, thinking good thoughts toward them—but they're still just sitting there, inert. Any suggestions to speed up the process?" —Impatient Virgo." Dear Impatient: From my understanding, the golden eggs are valuable exactly as they are

now. You really don't need them to hatch yet.

LIBRA [September 23–October 22] Mexican scientists have discovered a way to transform tequila into diamonds. The catch is that the diamonds produced are too small to be used for jewelry. But they do have numerous practical uses—in surgical instruments, for example. You now have it in your power to preside over a comparable alchemical change, Libra. What could you do that would be like turning lead into gold or tequila into diamonds?

SCORPIO [October 23–November 21] A number of philosophers have proposed that humans suffer from a collective amnesia about where we come from and what we're doing here on Earth. Other thinkers have suggested that our amnesia goes even further and is more personal, blocking us from remembering our previous incarnations. Modern psychologists note that for most of us, the experiences we have before we learn to speak are virtually inaccessible to our memories. That's the bad news, Scorpio. The good news is that at least some of your amnesia will fade in the coming year, allowing you to glimpse and maybe even gaze steadily upon previously hidden panoramas. And it all starts soon.

SAGITTARIUS [November 22–December 21] According to expert gerontologists, Keith Richards (a Sagittarius) should have passed on to the next world a decade ago. The man has abused his body so thoroughly that his continued survival is a mystery. You're currently in a position to achieve equally stupendous feats yourself, Sagittarius. You have a dogged capacity to keep pushing—even in areas where you've been flighty or sketchy in the past. I'd say this is an excellent time to deepen your commitment to your dreams in very practical ways.

CAPRICORN [December 22–January 19] In one of his journal entries, Henry David Thoreau wrote about stumbling upon a single stalk of corn deep in the woods. It looked out of place there, so far from any cornfield, growing next to a pine tree. And yet it was doing just fine. How did its seed get there? I suspect you will soon make a comparable discovery, Capricorn: a blaze of vitality that seems out of its element but is perfectly beautiful. Should you pluck it or engage with it or simply admire it? The freshest part of you knows the answer.

AQUARIUS [January 20–February 18] This could be an epic year to be an Aquarius. I'm hoping you won't be satisfied with merely coasting along on the positive vibes that will be flowing in abundance. Instead of just enjoying your rising popularity, why not use your popularity to double your clout? How about using your high levels of mental acuity to figure out ways to enhance your emotional intelligence? While this year will probably be pretty good no matter what, with some regular tweaks of your willpower you could make it amazingly great.

PISCES [February 19–March 20] If you're reading this horoscope, you're not a Sudanese man kidnapped by a militia and forced to do heavy labor 18 hours a day or one of the 27 million other victims of human trafficking around the world. But you may be yoked and subjugated in a less literal way, perhaps to an addictive drug or an abusive relationship or a job that brings out the worst in you. The good news is that the coming months will be a favorable time for you to escape your bondage. Maybe it'll help you muster the strength you need, Pisces, if I inform you that your freedom won't be anywhere near as hard to achieve as that of the Pakistani boy tied to a carpet loom in a dark room or the Nigerian woman who's beaten daily as she toils in the sugarcane fields for no pay.

Homework: What's the best question you could ask life right now? Tell me by going to FreeWill Astrology.com and clicking on "E-mail Rob."

CLEF NOTES



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545 Legal Notices - Private Party

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 01 day of December, 2008, bearing Index Number NC-002472, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY 10013, grants me the right to ASSUME THE NAME OF: DAVID RICHARD GARCIA. My Present name is: DAVIS RICHARD GARCIA. My present address is 200 W. 106TH STREET APT 5A, NEW YORK, NY 10025. My place of birth is NEW YORK, NY. My date of birth is May 25, 1979.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 12th day of January, 2009, bearing Index Number NC-002754-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY in Room 225, grants me the right to ASSUME THE NAME OF: Masae Ishihara McCarthy. My present name is: Masae Ishihara aka Masae McCarthy. My present address is 423 South 5 Street, Apt#3 Brooklyn, NY. My place of birth is Okayama, Japan. My date of birth is 1/6/1976.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 11th day of December, 2008, bearing Index Number NC-990729-06/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY in Room 225, grants me the right to ASSUME THE NAME OF:

545 Legal Notices - Private Party

Bernard Perry My present name is: Bernard Coley Aka Bernard Perry! My present address is 23 Cornelia Street #28, Brooklyn, NY. My place of birth is Not Collected in Old System. My date of birth is 08/05/1961.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 2nd day of December, 2008, bearing Index Number NC-002554-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY in Room 225, grants me the right to ASSUME THE NAME OF: Penn Jona Moscovitz. My present name is: Penn Moscovitz. My present address is 127 W. 118th Street, Apt 2, New York, NY 10026. My place of birth is New York, NY. My date of birth is 4/6/1997.

Notice is hereby given that an Order entered by the Civil Court, New York County, on 12/17/2008, bearing Index Number NC-002572-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Centre Street, New York, NY, 10013, grants me the right to: Assume the name of CURTIS WALKER. My present name is WILLIAM CURTIS WALKER AKA CURTIS WALKER. My present address is 816 E 14TH ST, ROOM 210, BROOKLYN, NY 11201. My place of birth is NYC. My date of birth is October 29, 1939.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 5th day of November, 2008, bearing Index Number 502271 NCN, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY in Room 225, grants me the right to ASSUME THE NAME OF: PABLO ALEJANDRO

545 Legal Notices - Private Party

MODESTO JUNIOR ALEJANDRO My present name is: PABLO RAMIREZ JUNIOR ALEJANDRO My present address is 651 West 171 Street #63 NY, NY 10032. My place of birth is Manhattan, NY. My date of birth is 1/05/06.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 12th day of January, 2009, bearing Index Number NC-000002-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY in Room 225, grants me the right to ASSUME THE NAME OF: Maya Celeste Niamli Lidell. My present name is: Maya Celeste Lidell. My present address is 301 E. 22nd Street #11L, New York, NY 10010. My place of birth is N.Y. My date of birth is 06/10/91.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 12/01/2008, bearing Index Number NC-001263-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Centre Street, New York, NY 10013, grants me the right to Assume the name of ISABELLA BASTO BARRIOS. My present name is ISABELLA BARRIOS MEDINA. My present address is 598 W.177TH ST. #35 NY, NY, 10003. My date of birth NY, NY. My date of birth is 08/02/2006.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 2nd day of December, 2008, bearing Index Number NC-002554-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY in Room 225, grants me the right to ASSUME THE NAME OF: Koll Jona Moscovitz. My present name is: Koll Moscovitz. My present address is 127 W. 118th Street, Apt 2, New York, NY 10026. My place of birth is New York, NY. My date of birth is 3/20/2004.

Notice is hereby given that an Order entered by the Civil Court, New York County, on the 11th day of December, 2008, bearing Index #NC-002618-08/NY, a copy of which may be examined at the Office of the Clerk, located at 111 Center St., New York, NY 10013, grants me the right to ASSUME THE NAME OF: SARAH ALBRECHT BATTLES. My Present name is: SARAH ELIZABETH BATTLES aka SARAH ELIZABETH ALBRECHT. My present address is 42 Peck Slip, New York, NY. My place of birth is Massachusetts. My date of birth is December 7th, 1978.

547 Legal Notices - Business

AT&T Mobility, LLC is proposing to install new telecommunications equipment on the existing building at 20 Rockefeller Plaza, New York, NY. The new facility will be an internal installation on the first floor, concourse, subconcourse 1, and subconcourse 2. No equipment will be placed on the building's exterior. Any party wishing to submit comments regarding potential effects of the proposed facility on any historic resources should send comments to: Project 61087962-LLM, 21 B St., Burlington, MA 01803 or call 717-779-9683.

MetroPCS New York, LLC is proposing to install new telecommunications equipment on the existing building at 97-11 63rd Drive, Flushing, NY. The new facility will consist of mounting four panel antennas at a height of 71 feet on the parapet and two panel antennas at a height of 80.75 feet on the penthouse. Support equipment will be placed on the roof. Any party wishing to submit comments regarding potential effects of the proposed facility on any historic resources should send comments to: Project 61087953-LLM, 21 B St., Burlington, MA 01803 or call 717-779-9683.

Notice is hereby given that license number 1220300 has been applied for by the undersigned to sell beer wine & liquor at retail under the Alcoholic Beverage Control Law at Paola's Restaurant Group LLC d/b/a Paola's, 1295 Madison Avenue, NY, NY 10128 for on-premises consumption.

Notice is hereby given that on-premises Liquor License number pending has been issued to the undersigned to sell liquor at retail under the Alcoholic Beverage Control Law at 243 Water Street, New York, NY 10038 for on-premises consumption; Table Tales Cafe

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549 Public Notices

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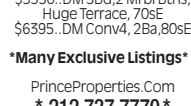
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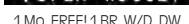
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